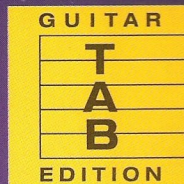


SULTANS OF SWING



THE VERY BEST OF DIRE STRAITS

Complete guitar tablature & standard notation
transcriptions of all the songs from the album,
including melody line, lyrics, guitar boxes
& chord symbols.



SULTANS OF SWING



THE VERY BEST OF DIRE STRAITS

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GUITAR TABLATURE EXPLAINED

Guitar music can be notated three different ways: on a musical stave, in tablature, and in rhythm slashes

RHYTHM SLASHES are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G (6) (6) open 3fr

Strings: E B G D A E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

DEFINITIONS FOR SPECIAL GUITAR NOTATION

SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a 1/4 step.

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

BEND & RESTRIKE: Strike the note and bend as indicated then restrike the string where the symbol occurs.

BEND, HOLD AND RELEASE: Same as bend and release but hold the bend for the duration of the tie.

BEND AND TAP: Bend the note as indicated and tap the higher fret while still holding the bend.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

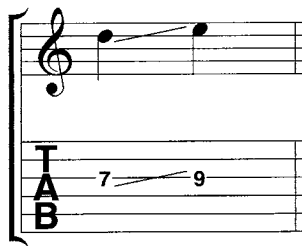
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded, Strike the first note and without picking, pull the finger off to sound the second (lower) note.

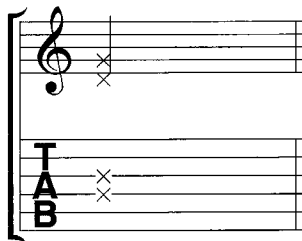
LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NOTE: The speed of any bend is indicated by the music notation and tempo.

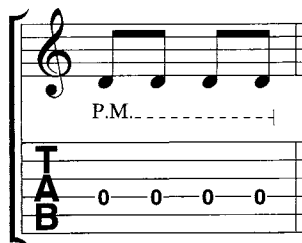
SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.



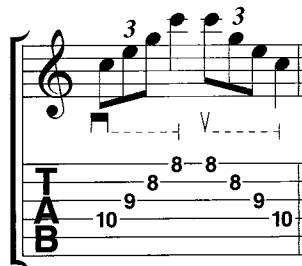
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



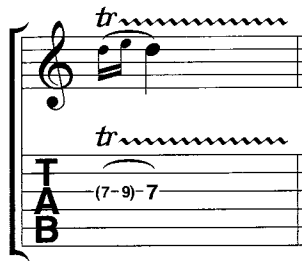
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



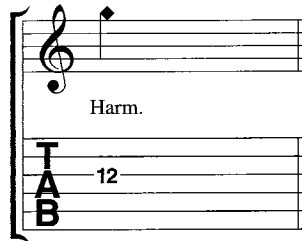
SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.



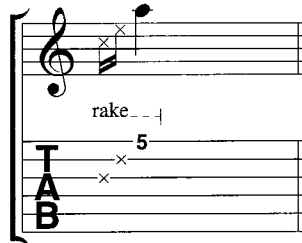
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



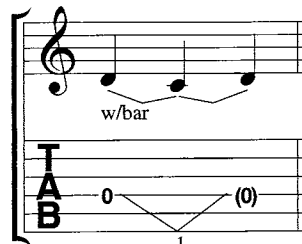
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



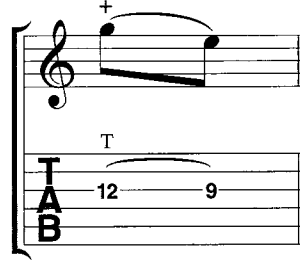
RAKE: Drag the pick across the strings indicated with a single motion.



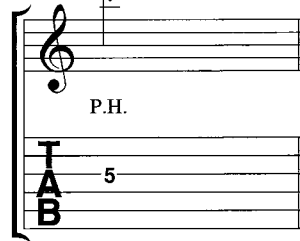
VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



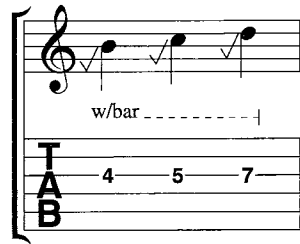
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



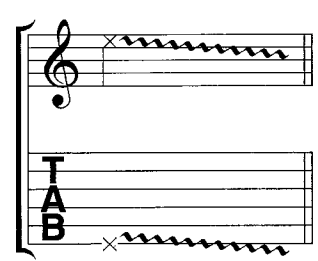
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



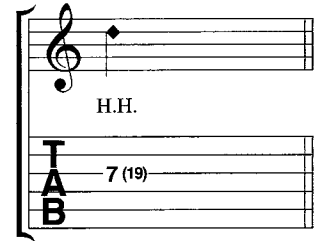
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



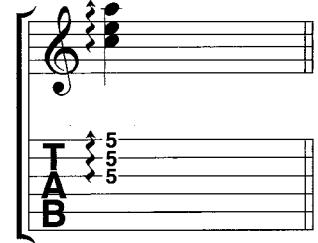
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



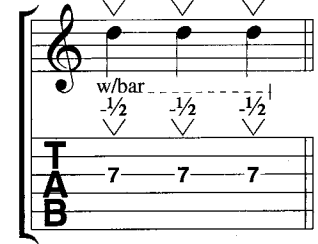
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



ADDITIONAL MUSICAL DEFINITIONS



(accent)

- Accentuate note (play it louder).



(accent)

- Accentuate note with great intensity.



(staccato)

- Shorten time value of note.



- Downstroke



- Upstroke

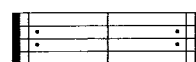
D.%. al Coda

- Go back to the sign (%), then play until the bar marked *To Coda* then skip to the section marked *Coda*.

D.C. al Fine

tacet

- Go back to the beginning of the song and play until the bar marked *Fine* (end).
- Instrument is silent (drops out).



- Repeat bars between signs.



- When a repeated section has different endings, play the first ending **only the first** time and the second ending **only the second** time.

NOTE: Tablature numbers in parentheses mean: 1. The note is sustained, but a new articulation (such as hammer on or slide) begins. 2. A note may be fretted but not necessarily played.

SULTANS OF SWING

Words & Music by Mark Knopfler

(♩ = 146)

Dm

Voice

Backing
Vocals

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

You get a

Electric Guitar 2 doubles

C B \flat A A7

Vx. shi-ver in the dark, it's rain-ing in the park, but mean - time,

Gtr. 1

Gtr. 3

Dm C B \flat A F

Vx. south of the ri-ver you stop, and you hold _____ ev-ery-thing.

Gtr. 1

Gtr. 3

C B \flat

Vx. A band is blow-ing Dix-ie dou-ble four _____ time,

Gtr. 1

Gtr. 3

Dm Bb

Vx.  you feel al-right when you hear the mu-sic ring.

Gtr. 1 

Gtr. 3 

C Dm Bb A

Vx.  Well now you step in - side, but you don't see too ma-ny fa -

Gtr. 1 

Gtr. 3 

Dm

Vx.  ces, com-ing in out of the rain

Gtr. 1 

Gtr. 2 

Gtr. 3 

B \flat A F

Vx. — they hear the jazz — go down.

Gtr. 1

Gtr. 2

Gtr. 3

C

Vx. Com-pe - ti - tion in oth - er pla - ces,

Gtr. 1

Gtr. 2

Gtr. 3

Dm B \flat

Vx. er, but the horns, they blow-ing that sound,

Gtr. 1

Electric Guitar 2 doubles

Gtr. 3

C B \flat C

Vx. way on down south, way on down — south

Gtr. 1

Gtr. 3

Dm C B \flat C

Vx. Lon-don town.

Gtr. 1

Gtr. 3

Dm C B \flat C

Vx. You check out

Gtr. 1

Gtr. 3

Chords: Dm C Bb A A7

Vx. Gui - tar George, he knows all the chords,

Gtr. 1

Gtr. 3

Chords: Dm C Bb A A7 F

Vx. mind, he's strict-ly rhy-thm, he does-n't want to make it cry or sing,

Gtr. 1

Gtr. 3

Chords: C Bb

Vx. yes, and an old gui - tar is all he can af - ford

Gtr. 1

Gtr. 3

Dm

Vx. when he gets up un-der the lights — to play his thing. —

Gtr. 1

Gtr. 3

Gtr. 1

Gtr. 3

Vx. And Har-ry does-n't mind if he does-n't make the scene, —

Gtr. 1

Gtr. 3

Chords: Dm C Bb A A7 F

Vx. he's got a day - time job, he's do-ing al - right,

Gtr. 1

Gtr. 3

Chords: C Bb

Vx. he can play the hon - ky - tonk_ like_ a - ny - thing,

Gtr. 1

Gtr. 3

Chords: Dm Bb

Vx. sav-ing it up, Fri-day night

Gtr. 1

Gtr. 3

C B \flat C

Vx. with the Sul - tans, - with the Sul - tans - of

B. Vx. with the Sul - tans - of

Gtr. 1

Gtr. 3

Dm C B \flat C

Vx. swing.

B. Vx. swing.

Gtr. 1

Gtr. 3

Dm C B \flat C

Vx. And a

Gtr. 1

Gtr. 3

Dm C B \flat A A7

Vx. crowd of young boys, they're fool-ing a - round in the cor - ner,

Gtr. 1

Gtr. 3

Dm C B \flat A A7 F

Vx. drunk and dressed in their best brown bag - gies, and their plat-form __ soles.

Gtr. 1

Gtr. 3

C B \flat

Vx. They don't give a damn a - bout a - ny trum-pet - play-ing band, __

Gtr. 1

Gtr. 3

Dm

Bb

Vx. it ain't what they call rock and roll, —

Gtr. 1

Gtr. 3

C

Bb

C

Vx. and the Sul - tans, — yeah, the Sul - tans — are play-ing

B. Vx. the Sul - tans — are play-ing

Gtr. 1

Gtr. 3

Dm

C

Bb

C

Vx. Cre-ole, Cre-ole, ba-by,

B. Vx. Cre-ole,

Gtr. 1

Gtr. 3

Chords: Dm C Bb C

Vx. *ah ah.*

Gtr. 1

Gtr. 3

Chords: Dm C Bb A C

Gtr. 1

Gtr. 3

Chords: Dm C Bb A

Gtr. 1 *let ring*

Gtr. 3

Str. 1

F C

Str. 3

Str. 1

Bb Dm Bb

let ring

Str. 3

Str. 1

C Bb let ring C

Str. 3

Str. 1

Dm C Bb C

Str. 3

Chords: Dm C Bb C

Gtr. 1

Gtr. 3

Chords: Dm C Bb A

Vx.

And then the man, he steps right up to the mic - ro-phone,

Gtr. 1

Gtr. 3

Chords: Dm C Bb A F

Vx.

and says at last — just as the time - bell rings,

Gtr. 1

Gtr. 3

C

Vx. 'Good-night, now it's time to go home.'

Gtr. 1

Gtr. 3

Bb Dm

Vx. Then he makes it fast with one more thing,

Gtr. 1

Gtr. 3

C Bb C

Vx. 'We are the Sul-tans, we are the Sul - tans of

B. Vx. we are the Sul - tans of

Gtr. 1

Gtr. 3

Chord progression: Dm C Bb C

Vx. swing.

B. Vx. swing.

Gtr. 1

Gtr. 3

This system contains the first four measures of the piece. The vocal parts (Vx. and B. Vx.) are in treble clef with a key signature of one flat (Bb) and a tempo/style marking of 'swing.'. The guitar parts (Gtr. 1 and Gtr. 3) are in treble clef with the same key signature. Gtr. 1 has a single staff with chords and some melodic lines. Gtr. 3 has a single staff with a dense, rhythmic chordal texture. Below each guitar staff is a corresponding bass staff with a simplified bass line. Chord symbols Dm, C, Bb, and C are placed above the first four measures.

Chord progression: Dm C Bb C

Gtr. 1

Gtr. 3

This system contains measures 5 through 8. The guitar parts continue with the same rhythmic and harmonic patterns. Gtr. 1 shows more melodic development with some grace notes. Gtr. 3 maintains the dense chordal texture. The bass staves continue with the simplified bass line. Chord symbols Dm, C, Bb, and C are placed above measures 5, 6, 7, and 8 respectively.

Chord progression: Dm Bb C

Gtr. 1

Gtr. 3

This system contains measures 9 through 12. The guitar parts continue with the same rhythmic and harmonic patterns. Gtr. 1 shows more melodic development with some grace notes. Gtr. 3 maintains the dense chordal texture. The bass staves continue with the simplified bass line. Chord symbols Dm, Bb, and C are placed above measures 9, 10, and 11 respectively.

Gr. 1

Dm Bb C

Gr. 3

Gr. 1

Dm C Bb

Gr. 3

Gr. 1

C Dm 8va C Bb

Gr. 3

Gr. 1

(8va) C

Gr. 3

Musical score for guitar, showing Gtr. 1 and Gtr. 3 parts. Gtr. 1 has a treble clef and a key signature of one flat. It includes a (8va) marking, a Dm chord, and a C chord. Gtr. 3 has a treble clef and a key signature of one flat. It includes a Dm chord and a C chord. The score is for a guitar solo.

The musical score is written for guitar (Gtr.) and bass (B.). The guitar part features a melodic line with a C (8va) chord indicated at the beginning. The bass part provides a harmonic accompaniment with a Dm chord indicated. The score includes various musical notations such as notes, rests, and chord symbols.

[illegible]

LADY WRITER

Words & Music by Mark Knopfler

Chords: A, B, C#m, G#m, Amaj7, F#m, Am, E

Tempo: ♩ = 150

Intro

Gtr. 2: A, B, C#m, A

Gtr. 1: *mf*

Gtr. 1 + Gtr. 2: w/clean tone

Verse

Amaj7, B, C#m, A, B, C#m

1. La-dy writ-er on the T. V., talk a-bout the Vir-gin Ma-ry,

w/ad lib. fills on % w/percussive feel etc.

TAB

B C#m A B G#m

re-mind-ed me of you, ex - pec-ta-tions left to come up to, — yeah. —

TAB

5 5 5 7 7 7 7 5	5 5 5 4 4 4	5 5 5 7 7 7 7 4	4 4 4 4 4 4 4
6 6 6 8 8 8 6	6 6 6 4 4 4	6 6 6 8 8 8 4	4 4 4 4 4 4 4
7 7 7 9 9 9 6	6 6 6 7 7 7	7 7 7 9 9 9 6	6 6 6 6 6 6 (7)

§

A B C#m A B C#m

2. La - dy writ - er on the T. V.,
 3. La - dy writ - er on the T. V.,
 4. La - dy writ - er on the T. V.,

Pre

Full

yeah, she had an - oth - er
 she had all the brains
 she knew all a - bout a

TAB

5 5 5 7 7 7 7 5	5 5 5	7 7 7 5
6 6 6 8 8 8 6	6 6 6	6 6 6
7 7 7 9 9 9 6	7 7 7	6 6 6

A B C#m A

qua - li - ty.
 and the beauty.
 his - tory.

The way you used to look,
 The pic - ture does not fit,
 You could-n't hard - ly write your name,

P.M. —

TAB

6 6 4 6 4 4	5 5 5 7 7 7 7 5	6 6 6 6 9 8 6 8
6 6 4 6 4 4	6 6 6 8 8 8 6	6 6 6 6 9 8 6 8
7 7 7 9 9 9 6	7 7 7 9 9 9 6	7 7 7 9 9 9 6

B G#m

To Coda

and I know — you nev - er read a book.
 you talked to me when you felt like this.
 I think I — wan - na just like the same as.

let ring...

TAB

6 4	4 4 6	2 2 2 2
6 4	4 4 6	2 2 2 2
6 4	4 4 6	0 0 0 0

A **E**

Just the way that her hair fell—down a-round her face.

2° w/Fill 1

TAB: 12-12-11-9 9-12 11 9 11 11 9 9-11 9 11-11 10-10 9-9 11-11 0-0

A **C#m** **G#m**

Then I re-call my fall from— grace.

2° w/Fill 2

Full

TAB: 10 9 11 0 12 12 9 12 9-12 9 11

F#m **Am** **1. C#m**

An-oth-er time,— an-oth-er place.—

Full

TAB: 9-11 9 9 11 11 11 9 9 9 11-11 11-11

Fill 1

Gtr. 1 **E**

TAB: 12 9-12 9-7 9 7-9 7-4 7 4-7 4 2 4 2 4 2 0 4 6 4-2 5

Fill 2 **C#m** **B**

Full

TAB: 11 9 9 9 12 9 9 12 9 11 11 9 11

2. C#m E

place. Yes and your rich old man, let ring...

TAB

9 11 9 8 4 6 6 6 6 6 4 6 7 8 7 9 9 9 9 9 9 9 9

B

This system contains two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with lyrics underneath: "you know he'd call her a dead ring-er.". A triplet of eighth notes is indicated above the first measure. The bottom staff is a bass clef with a TAB section at the beginning. It provides fret numbers for each note in the melody. Some chords are indicated by multiple numbers stacked vertically. There are also some crossed-out fret numbers and a circled chord.

you know he'd call her a dead ring-er.

TAB

The musical score for "The Electric Blue" by The Beatles is presented in three staves. The top staff is the vocal melody in G major, featuring a key signature of one sharp (F#) and a time signature of common time (C). It includes lyrics: "You got the same com-mand— plus your moth-er was a jazz— sing-er." The middle staff is the guitar accompaniment, showing a series of chords and melodic fragments. The bottom staff is the bass guitar part, indicated by a "TAB" label, providing fret numbers for each string.

Solo

A **B** **C#m** **A** *etc.* **B** **Pre** **C#m** **A**

f *hold bend* *Full* *Full*

TAB

7 4 5 5 4 5 4 6 x x 7 5 7 5 7 5 6 6 6 4 4

B C#m B* A B G#m B A
 w/wide vib.
 1/2 Full
 *downward bend

B C#m A B C#m A

Full hold bend

TAB

B C#m A B G#m

Full *downward bend

TAB

A E

Just the way that her hair— fell down a-round her face.

TAB

A

Then I re - call my fall from

TAB

C#m G#m F#m

grace. Oh yeah. An - oth - er

hold bend Full Full Full

12 12 12 12 9 12 11 9 10 9 11 9 11 11 9 11

TAB

Am C#m D.%. al Coda

time, an - oth - er place.

9 6 6 6 6 9 8 6 8 5 5 5 5 5 6 6 6 6 6

TAB

⊕ Coda A B C#m A B C#m A

La - dy writ - er on the T. V., talk - in' 'bout the Vir - gin Ma - ry. Yeah

5 7 9 7 6 7 4 7 5 7 5 5 5 6 6 6 6 6 4 2 6 4 2

TAB

B C#m A B G#m

— you know I'm talk - in' 'bout - a you and me and the la - dy writ - er on the T. V., T. V., T. V.

Full Full

2 2 4 4 4 4 6 6 6 4 4 4 6 4 6 4 6 4 4 7 5 7

TAB

A B C#m Pre A B C#m

w/ad lib. vocal hold bend - 1

Full Full

5 7 5 7 5 7 7 5 7 7 7 7 7 7 7 7 5 6 7 5 7 5 7 7

TAB

B C#m A B C#m A

Pre B Pre B B B

hold bend - 1

Full Full Full Full Full Full 1/2

5 7 5 7 6 5 12 12 9 12 12 (12) 9 11 (11) 9 11 11

TAB

B C#m A B C#m

B

Full Full

11 9 9 12 9 11 11 9 9 11 11 9 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 9

TAB

A B C#m A

B

Full

11 9 9 11 9 9 11 9 9 11 9 11 9 9 11 9 11 9 9 11 9 11 9 9 11 9 11 9 11 9 11 9

TAB

B C#m A

B B B Pre Pre Pre

Repeat ad lib. to fade

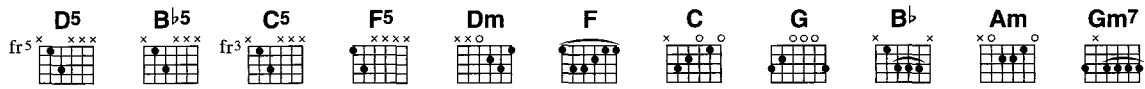
Full Full Full Full Full 1/2

11 9 9 12 9 11 9 9 11 9 11 11 11 9

TAB

TUNNEL OF LOVE |

Words & Music by Mark Knopfler



♩ = 136

(B \flat)

Intro



(Dm)

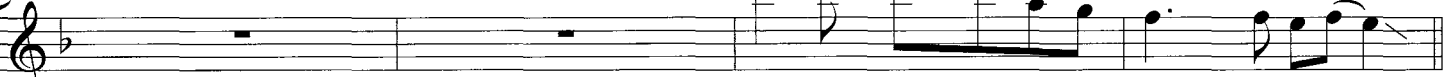
(C)

D 5

B \flat 5

C 5

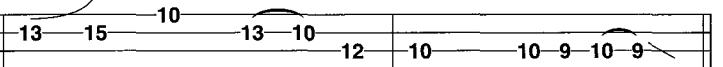
Gtr. 1 (elec.)



f w/slight dist.

Full

T
A
B

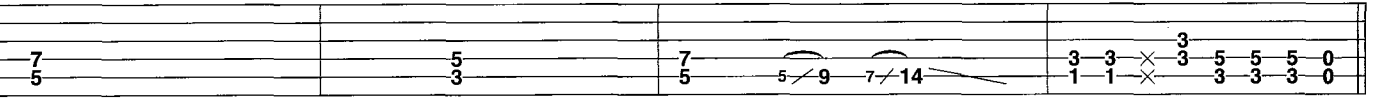


Gtr. 2 (elec.)



f w/clean tone

T
A
B



D 5

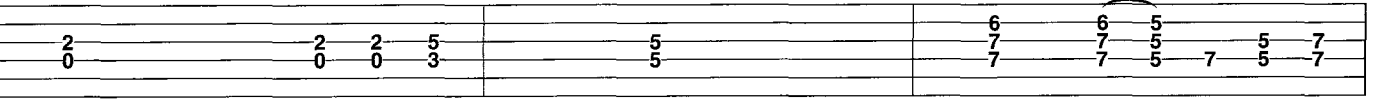
F 5

C 5

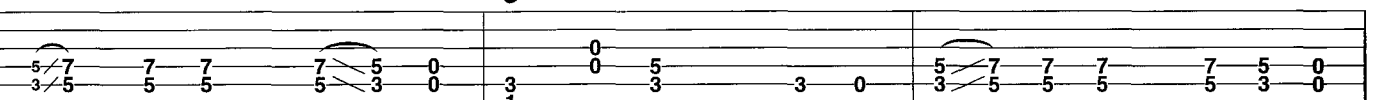
Dm



T
A
B



T
A
B



Verse

B \flat 5

C5

D5

F5

1. Get-ting cra - zy on the waltz - ers, — but it's the life that I

TAB 3 3 3 3 5/7 5 3 5 0

Fig. 1...

TAB 3 3 0 5 5 5 0 7 7 7 7 3 0 3 3 3 3 3 0

C5

G5

choose, — yeah, sing a - bout the six - blade,

Gtr. 1: tacet

TAB 5 3 5 0 3 0 5 3 5 0 3 3 3 5 5 3 5 5 5 0

D5

C5

sing a - bout the switch - back, and a tor - ture tat - too. And I been rid - ing on a

TAB 3 5 5 5 0 5/7 7 7 7 7 7 7 7 7 2 2 2 5 5 5 0

D⁵ F⁵ C⁵

ghost train, — where the cars they scream and slam, —

Gtr. 1

TAB

Gtr. 2

TAB

G⁵

and I don't know where I'll be to-night, but I'd

TAB

TAB

D⁵ C

al - ways tell you where I am. 2. In a scream - ing ring of

TAB

...Fig. 1 ends

Verse Dm F C

Gtr. 3 (acous.) *sim.*

fa - ces, — I seen her stand-ing in the light, — she had a tick-et for the

Gtr. 1

2° w/ad lib. fills
Gtr. 2: w/Fig. 1

Pre

$\frac{1}{2}$

TAB

G Dm C

ra - ces, yeah, just like me — she was a vic-tim of the night. I put my hand up - on the

TAB

Dm F C

le - ver, — said let it rock and let it roll, — I had the one-arm

3

TAB

G Dm C

ban - dit fe - ver, there was an ar-row through my heart and my soul. — And the big wheel keep on —

TAB

Chorus

Gtr. 1 B \flat C F

turn - ing, - ne - on burn - ing up a -

Gtr. 1

let ring...

TAB

6 5 7 6 7 6 7 6 7 8 8 8 7 6 7

Gtr. 2

TAB

3 1 3 1 3 1 3 1 5 3 5 3 5 3 5 3 1 1 1 1 1 1 0 1 0 2 3

B \flat F Am

- bove, - and I'm just high on the world, come on and take a

rake Full

TAB

10 11 10 10 10 11 11 13 11 10 11

TAB

3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 0 0 0 0 1 1 2 2 2 2 0 0 0 0

Dm B \flat Dm

low - ride - with me - girl, - on the tun - nel of love, -

TAB

10 12 10 7 9 7 5 7 7 2 0 2 0 5 3

TAB

7 7 7 7 7 7 5 0 3 3 3 3 3 0 5 7 7 7 7 5 3 0

To Coda ⊕

1.

2.

F

C

Dm

B \flat

C

B \flat

C

yeah, —

love, — love.

3. It's just the

Well it's been

TAB

5 5 6 7 6 5 7 5 7 3 3 3 3 5 7 5 3 5 3 3 3 3 5 7 5 3 5

TAB

3 0 5 5 5 0 5 7 7 7 5 0 3 3 2 5 5 5 5 3 3 3 3 3 0 5 5 5 5 0

Gm 7

B \flat

Gm 7

B \flat

Gtrs. 2+3

mo-ney for mus-cle on a

an-oth-er whir-li-gig,

mo-ney for mus-cle and - a

an-oth-er girl I dig,

Gtr. 1

mp

TAB

5 7 3 2 1 3 3 3

Gm 7

B \flat

C

an-oth-er hus-tle just to,

just to make it big, and

rock - a - way,

rock - a - way,

mf

TAB

3 2 1 3 5 5 5 5 5 5 5 5

B \flat /C C **Bridge F** *sim.*

oh, rock-a-way, rock-a-way.- And girl it looks so pret-ty to me,
 — it looks so pret-ty to me,

TAB

C Dm B \flat C

like it al-ways did, — oh, like the Spa-nish Ci-ty to —

TAB

F B \flat **1. C 2. C**

— me when-a we were kids. Yeah, girl — right,

TAB

F C Dm

Solo *8va* *tacet 1°*

TAB

Chords: B \flat , C, F

Full

TAB

10 10-13 10 10 11-10 12 10 12-10 12 10 10/12 (12)

Full Full Full Full

10 11 10 11 10 11 10 11

Chords: B \flat , C, D 5 *sim.*

Full

TAB

10 11 10 12 10 12

Full

5 5 3 5 5 3

2 0 2 0 2 0 5 3

Chords: F 5 , C 5 , D 5 , B \flat^5 , C 5 , D.% *al Coda*

4. She took off a sil - ver

TAB

5 6 7 6 5 7 5 7 3 3 3 5/7 5 3 5

Chords: C \flat Coda B \flat , C, Dm

on the tun - nel of love, —

TAB

3 3 3 3 5/7 5 3 5 3 5 6 6 5 7 5 7

F C Dm B \flat C

woh, — love, — love. — And now I'm

TAB

6 7 6 5 7 5 7 5 7 3 3 3 0 5/7 5 3 2

Gm B \flat

search - ing through these ca - rou - sels, - and the car - ni - val ar - cades, —

mp Gtr. 1: tacet

TAB

0

Gm B \flat

search - ing ev - ery - where — from stee - ple - chase — to pa - li - sades, in

Gtr. 2

TAB

3 2 1 3 3 3 5 3

Gm B \flat

an - y shoot - ing gal - le - ry where pro - mis - es are made, to

TAB

3 3 2 3 3 3 0 0

C B^b C

rock - a - way, — rock - a - way, rock - a - way, rock - a - way, —

Gtr. 3: tacet

TAB

B^b C

from Cul - ler - coats — and Whit - ley Bay, —

TAB

B^b

out to rock - a - way. 5. And

p

TAB

Verse F C Dm

girl it looks so pret - ty to me, like it al - ways

mp

TAB

B \flat C F

did, like the Spa - nish Ci - ty to me —

let ring... let ring... *sim.*

TAB

B \flat C F

when we were kids, — girl, it looks so pret - ty to me, —

TAB

C Dm B \flat

like it al - ways did, — like

TAB

C F B \flat C

the Spa-nish Ci - ty to — me when-a — we were kids.

TAB

Outro solo F C Dm B \flat

Gtr. 1

mp Gtr. 2: cont. sim. w/ad lib. arpeggios

TAB

10-11-10		× 12-12-12	10

C F B \flat C

TAB

10-11-10	12-10	12	10-13-10	11	10	× × 12	10-12

F C Dm B \flat

TAB

10	10-11-10		12	10-11-10	10-12	12	10

C F B \flat C

TAB

12-12	10-11-10	12-10	12	10-13-10	11	10	12	10	12-10-12

Gtr. 3 F C Dm B \flat

mf

TAB

10	13-10-13-10	12-10-10-10	10-12-10	13	13-10-11-10	10

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on a treble clef staff, and the guitar accompaniment is written on a six-string staff using TAB notation. The guitar part includes fret numbers (12, 10, 13, 12) and a "Full" instruction for the final two measures. Chord symbols (C, F, Bb, B, C) are placed above the melody.

F B \flat C

5 6 5 6 5 5 7 6 8 (8) 10 10 10 10 8 8 9 9 9 8/10

Chord progression: B \flat , C, F

Staff 1 (Treble Clef): Melodic line with notes corresponding to the chords. Includes a wavy line indicating a tremolo or vibrato effect.

Staff 2 (TAB): Fret numbers for the guitar. Includes a "Full" pickup and a "Full" release.

TAB: 12 10 13 10 13 13 | 12 12 | 12 10 10

Chord progression: B \flat , C, F

Staff 1 (Treble Clef): Melodic line with notes corresponding to the chords. Includes a wavy line indicating a tremolo or vibrato effect.

Staff 2 (TAB): Fret numbers for the guitar. Includes a wavy line indicating a tremolo or vibrato effect.

TAB: 13 15 13 13 15 13 15 | 13 15 13 14 15 14 13 | 10 13 13

Chord progression: C, Dm, B \flat

Staff 1 (Treble Clef): Melodic line with notes corresponding to the chords. Includes a wavy line indicating a tremolo or vibrato effect.

Staff 2 (TAB): Fret numbers for the guitar. Includes a wavy line indicating a tremolo or vibrato effect.

TAB: 14 13 14 13 15 14 | 13 12 15 14 | 15 15 17 15

Chord progression: C, F, B \flat

Staff 1 (Treble Clef): Melodic line with notes corresponding to the chords. Includes a wavy line indicating a tremolo or vibrato effect.

Staff 2 (TAB): Fret numbers for the guitar. Includes a wavy line indicating a tremolo or vibrato effect.

TAB: 15 12 15 12 13 15 14 13 | 14 12 10 10 13 | 13 13 13 13 13 13 13

Chord progression: C, F, C

Staff 1 (Treble Clef): Melodic line with notes corresponding to the chords. Includes a wavy line indicating a tremolo or vibrato effect.

Staff 2 (TAB): Fret numbers for the guitar. Includes a wavy line indicating a tremolo or vibrato effect.

TAB: 13 13 13 15 12 13 | 13 13 13 13 17 13 13 | 18 13 13 17 13 13 15 13 15 13 12 13

Dm (8va) B^b C

TAB

(8va) F B^b C

Repeat w/ad lib. solos to fade

TAB

Verse 3:

It's just the danger, danger
 A-when you're riding at-a your own risk
 She said, "You are the perfect stranger"
 She said, "Baby, let's keep it like this."
 It's just a cakewalk twisting baby
 Yes, step right up and see
 Hey mister, give me two, give me two now
 'Cause any two can play.

Verse 4 (♫):

She took off a silver locket
 She said, "Remember me by this"
 She put her hand in my pocket
 I got a keepsake and a kiss
 And in the roar of dust and diesel
 I stood and watched her walk away
 I could have caught up with her easy enough
 But something must have made me stay.

ROMEO AND JULIET

Words & Music by Mark Knopfler

Gtr. tuned to F B \flat F B \flat D F

Acoustic gtr

mf Let ring

F C B \flat C

1 $^{\circ}$ 2 $^{\circ}$

TAB

1.

F C B \flat C

TAB

Verse

2.

F Dm C

1. A love struck Ro - me - o sings a street a se - re - nade,___
(Verses 2 & 3 see block lyric)

1 $^{\circ}$, 2 $^{\circ}$ *mp*
3 $^{\circ}$ *p*

TAB

F Dm B \flat

lay - ing ev - 'ry - bo - dy low_____ with a love song that_____ he made,_____

etc.

TAB

C B \flat C F

finds_____ a street - light, steps out of the shade, says some-thing like,

TAB

B \flat C

"You and me babe,_____ how a - bout it?"_____

2° continue rhythm

TAB

B \flat C

A - ny - way, what you gon - na do a - bout it? Ju - li -

TAB

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are "A - ny - way, what you gon - na do a - bout it? Ju - li -". The guitar line features a B \flat chord for the first four measures and a C chord for the last four measures. The TAB line shows fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 2.

Chorus

F C Dm C B \flat C

- et, the dice was load - ed from the start, and I

(Chorus 2 see block lyric)

mf

TAB

The Chorus section of the musical score. The vocal line starts with a rest followed by the lyrics "- et, the dice was load - ed from the start, and I". A note "(Chorus 2 see block lyric)" is written below the first measure. The guitar line features chords F, C, Dm, C, B \flat , and C. The TAB line shows fret numbers: 4, 4, 4, 4, 4, 2, 2, 2, 2, 2, 2, 2, 0, 0, 0, 0, 0, 2, 0, 0, 0, 0, 2, 0, 0, 0, 0, 2, 0, 0, 0, 2.

F C Dm C B \flat C

bet, and you ex - plod - ed in - to my heart and I for -

TAB

The second system of the Chorus section. The vocal line continues with the lyrics "bet, and you ex - plod - ed in - to my heart and I for -". The guitar line continues with chords F, C, Dm, C, B \flat , and C. The TAB line shows fret numbers: 4, 4, 4, 4, 4, 2, 2, 2, 2, 2, 2, 2, 0, 0, 0, 0, 0, 2, 0, 0, 0, 0, 2, 0, 0, 0, 0, 2, 0, 0, 0, 2.

F C B \flat Dm B \flat

- get, I _____ for - get the mov - ie song.

TAB

Gm F/A B \flat Dm C

When _____ you gon - na re - a - lise it was just that the time was wrong, _____

TAB

F B \flat

Ju - li - et? _____

TAB

Play 3 times

F

C

B \flat

C

F

C

4 3 4 2 0 0 2 4 3 2 2 2 0 0 0 0 2 4 3 2 2 2 0

0 0

B \flat

C

F

B \flat

C

0 0

0 0

F

Dm

C

4 3 2 0 3 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0

0 0

mp

And a love - struck Ro - me - o _____ sings a street a se - re - nade, _____

F Dm Bb

lay - ing ev - 'ry - bo - dy low, _____ with a love song that _____ he made, _____

TAB

C Bb C F

finds a con - ve - ni - ent street light steps out of the shade, _____ he says some - thing like, _____

TAB

Bb Cadd9

"You and me babe, how a - bout it?"

TAB

B \flat

Cadd9

Repeat to fade

continue
sim.
rhythm

Verse 2

Came up on different streets
They both were streets of shame
Both dirty, both mean
Yes and the dream was just the same
And I dreamed your dream for you
And now your dream is real
How can you look at me as if I was
Just another one of your deals?

When you can fall for chains of silver
You can fall for chains of gold
You can fall for pretty strangers
And the promises they hold
You promised me everything
You promised me thick and thin, yeah
Now you just say 'Oh Romeo, yeah
You know I used to have a scene with him'

Chorus 2 Juliet, when we made love you used to cry
You said 'I love you like the stars above
I'll love you till I die'
There's a place for us, you know the movie song
When you gonna realise,
It was just that the time was wrong Juliet.

Verse 3

I can't do the talks
Like they talk on the T.V.
And I can't do a love song
Like the way it's meant to be
I can't do everything
But I'll do anything for you
I can't do anything
'cept be in love with you.

And all I do is miss you
And the way we used to be
All I do is keep the beat
And bad company
And all I do is kiss you
Through the bars of a rhyme
Julie, I'd do the stars with you
Anytime.

Chorus 3 As chorus 2

PRIVATE INVESTIGATIONS

Words & Music by Mark Knopfler

(♩ = 84)

Em Bm/D A/C# G/B 0:11

Voice

Electric Guitar 1

Electric Guitar 2

Acoustic Guitar

Ac. Gtr.

F/A B7/A Em/G Gdim F#m7b5

Vx.

B7 Em Em Bm/D

It's a mys-te-ry to me, the game com-men-ces

fade in

Elec. Gtr. 2

Ac. Gtr.

A/C#

G/B

Vx.

Elec. Gtr. 2

Ac. Gtr.

F/A

B7/A

Em/G

Vx.

Elec. Gtr. 2

Ac. Gtr.

Gdim

F#m7b5

B7

Em

Elec. Gtr. 2

Ac. Gtr.

Em Bm/D

Vx. I go check-ing out the re - ports, dig-ging up the dirt, you get to meet all_ sorts

Elec. Gtr. 2

Ac. Gtr.

A/C# G/B F/A

Vx. in this line of work, trea-che-ry and trea-son, there's al-ways an ex-cuse for it,

Elec. Gtr. 2

Ac. Gtr.

B7/A Em/G Gdim

Vx. and when I find the rea - son I still can't get used to it.

Elec. Gtr. 2

Ac. Gtr.

Chords: F#m7b5, B7, Em, D/F#

Elec. Gtr. 2

Ac. Gtr.

Chords: G, D, Am

Vx.

And what have you got at the end of the day, what have you got

Elec. Gtr. 2

Ac. Gtr.

Chords: Em, D/F#, G, D

Vx.

to take a-way? A bot-tle of whis-ky, and a new set of lies,

Elec. Gtr. 2

Ac. Gtr.

The musical score for 'Blind Man' is presented in three staves. The vocal part (Vx.) is in treble clef with a key signature of one sharp (F#). It begins with a C chord, followed by a triplet of eighth notes (F#, A, C) and a quarter note (F#). The lyrics 'blinds on the win-dow, and a pain be-hind your eyes.' are written below the notes. The electric guitar part (Elec. Gtr. 2) is in treble clef with a key signature of one sharp. It features a sustained chord of F# and A. The piano part is in bass clef and features a sustained chord of F# and A. The score is divided into two measures by a double bar line.

The image displays a musical score for the instrumental introduction of "The Sound of Silence" by Simon & Garfunkel. It features two staves: "Elec. Gtr. 2" (Electric Guitar 2) and "Ac. Gtr." (Acoustic Guitar). The "Elec. Gtr. 2" staff uses a treble clef and a key signature of one sharp (F#), with chords Em, Bm/D, and A/C# indicated above the staff. The "Ac. Gtr." staff uses a treble clef and a key signature of one sharp (F#), with a 7/8 time signature. The score includes a 7-measure instrumental introduction for the electric guitar and a 7-measure instrumental introduction for the acoustic guitar, both featuring a 7/8 time signature. The electric guitar part is a simple harmonic progression, while the acoustic guitar part is a more complex melodic line with a 7-measure instrumental introduction.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two guitar parts: Electric Guitar 2 (Elec. Gtr. 2) and Acoustic Guitar (Ac. Gtr.).

Electric Guitar 2 (Elec. Gtr. 2):

- Staff 1:** Contains three measures of chords: G/B, F/A, and B7/A.
- Staff 2:** Contains three measures of fretboard diagrams for the electric guitar, corresponding to the chords above.

Acoustic Guitar (Ac. Gtr.):

- Staff 3:** Contains a melodic line with various notes and rests, including some dotted lines.
- Staff 4:** Contains a fretboard diagram for the acoustic guitar, showing fingerings and fret numbers (e.g., 7, 10, 7, 10, 7, 10, 8, 7, 9, 5, 3, 6, 8, 7, 6, 7, 5, 8, 3, 9, 8, 7, 8, 7, 10, 8, 7, 10, 8, 7, 8, 7, 9, 8, 10, 9, 7).

Em/G

Gdim

F#m7b5

Elec. Gtr. 2

Ac. Gtr.

F#m7b5
 B7

Vx.

 no com-pen - sa - tion,
 pri-vate
in-ves-ti-ga-tions.

Elec.
Gtr. 2

Ac.
Gtr.

[E]

Ac.
Gtr.

0 3 2 5 7 7 5 4 7 7 5 8 8 8 8 10 10

Ac.
Gtr.

let ring

3

3

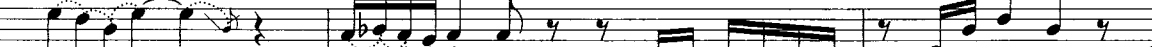
10 7 8 7 9 7 9 9 9 9 8 5 3 5 4 2 0 2 4 4

3

Ac. Gtr.

10. 9 9 8 8 10 12 12 12 10 8 8 12 12 12 10 11 10 12 10 12 9 9 9 12

Ac.
Gr.



3

5 3 0 5 5 0

2 3 2 0 2 2

2 3 2 0 3 2

0 2 4 3 4 2 3 4 0

0 0

Ac.
Gtr.

A musical score for an acoustic guitar, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music features a mix of eighth, quarter, and half notes, along with rests and fingerings indicated by numbers 1-4 and 0 (open string). The piece concludes with a double bar line and repeat dots.[illegible]

Ac.
Gtr.

A musical score for an acoustic guitar. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of a series of chords and single notes, with some triplets and slurs. The notation includes various guitar-specific symbols like natural signs, accidentals, and slurs. The piece is in a 3/4 time signature and has a key signature of one sharp (F#).

Ac. Gtr.

with echo

Elec. Gtr. 1

Ac. Gtr.

with echo

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C

Em

with echo [E]

Elec. Gtr. 2

Ac. Gtr.

fade in

Elec. Gtr. 1

Em

Elec. Gtr. 2

Ac. Gtr.

with echo

Elec. Gtr. 1

Ac. Gtr.

C Em C

Elec. Gtr. 2

Ac. Gtr.

Em

fade

Elec. Gtr. 2

Ac. Gtr.

TWISTING BY THE POOL

Words & Music by Mark Knopfler

(♩ = 182)

N.C.

A7

Voice

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

A

D

E

Vx.

We're go-ing on a ho-li - day_ now,
Sit-ting in a small ca-fe_ now,

gon-na take a vil - la, a small_ cha - let,
swing, swing, swing-ing to the ca-ba-ret,

Gtr. 2

Gtr. 3

A D E

Vx. Cos - ta del Mag - ni - fi - co, yo! The cost of liv-ing's so low. Yeah!
 wan-na see a mo-vie, take in a show now, meet new peo-ple at the dis - co. Yeah!

Gtr. 2

TAB

Gtr. 3

TAB

D E D E

Vx. Gon-na be so neat, dance to the Eu-ro - beat, yeah!

Gtr. 2

TAB

Gtr. 3

TAB

D E

Vx. Gon-na be so cool, twist - ing by the,

Gtr. 2

TAB

Gtr. 3

TAB

A F#m

Vx. *twist - ing by the, by the pool.*

Gtr. 2

TAB

Gtr. 3

TAB

A F#m A

Vx. *Twist-ing by the pool.*

Gtr. 2

TAB

Gtr. 3

TAB

D A 3rd time to Coda ⊕

Gtr. 2

TAB

Gtr. 3

TAB

Bm F#m

Vx. And we can still get in - for - ma - tion, read-ing all a - bout in - fla - tion,

Gtr. 2

TAB

Gtr. 3

TAB

Bm B E

Vx. and you're ne-ver gon-na be out of reach, there's a call - box on the beach.

Gtr. 2

TAB

Gtr. 3

TAB

Vx. A - one, a-two, a - one, two, three, four.

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

Chords: D E D E

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

Chords: D E

Vx.

We're just twist-

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

A F#m A F#m

Vx.
 - ing, I'm a twist - ing fool, you've got me twist - ing by the pool,

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

A D A

Vx.
 — yeah! Twist - ing, twist - ing by the pool.

Gtr. 2

TAB

Gtr. 3

TAB

A C#m D E

Vx. Mmm, mmm, you're gon-na look so cute, sun - glas-ses and bath-ing suit,

Gtr. 2

TAB

Gtr. 3

TAB

A C#m D E *D: al Coda*

Vx. be the ba-by of my dreams, like the la-dies in the ma-ga - zines. Yeah!

Gtr. 2

TAB

Gtr. 3

TAB

CODA

A F#m A

Vx. twist, twist. I'm a twist - ing fool, you got me

Gtr. 2

TAB

Gtr. 3

TAB

Chorus (Measures 1-4)

Vx. *F#m* *A* *D* *A*
 twist - ing by the pool, — woh, twist - ing, twist - ing — by the pool, get up.

Gtr. 2

Gtr. 3

TAB

Chorus (Measures 5-8)

Gtr. 2 *N.C.* *A5*

Gtr. 3

TAB

Chorus (Measures 9-12)

Vx. *E* *A* *F#m*
 Twist - ing, I'm a twist - ing

Gtr. 2

Gtr. 3

TAB

A F#m A

Vx. fool, you got me twist - ing by the pool, woh, twist -

Gtr. 2

TAB

Gtr. 3

TAB

D A

Vx. - ing, twist - ing by the pool. Now ev - ery - bo - dy just tw - ist -

Gtr. 2

TAB

Gtr. 3

TAB

A F#m A

Vx. - twist - ing, I'm a twist - ing fool, you've got me
- twist - ing, twist - ing by the pool, I'm a

Gtr. 2

TAB

Gtr. 3

TAB

Chorus (Measures 1-6)

Vx. *F#m* *A* *D*

twist - ing by the pool, — yeah, twist - ing, twist - ing
 twist - ing fool, just twist - ing, woh — twist - ing twist - ing

Gtr. 2

TAB

Gtr. 3

TAB

Chorus (Measures 7-10)

Vx. *A* 1. N.C.

— by the pool.
 — by the pool.

Gtr. 2

TAB

Gtr. 3

TAB

Chorus (Measures 11-14)

Vx. [E] 2. A

Come in a -

Gtr. 2

TAB

Gtr. 3

TAB

SO FAR AWAY |

Words & Music by Mark Knopfler

(♩ = 114)

B5

A5

E5

E A/E

Voice

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

Gtr. 1

Gtr. 2

Gtr. 3

The first system of the musical score for 'So Far Away' is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features five staves: Voice, Guitar 1 (Electric), Guitar 2 (Electric), Guitar 3 (Electric), and a TAB staff for Guitar 3. The Voice staff has five measures of whole rests. Guitar 1 has five measures of whole rests, followed by a final measure with a chord. Guitar 2 has five measures of whole rests. Guitar 3 has a melodic line in the first measure, followed by four measures of a rhythmic pattern of eighth notes. The TAB staff for Guitar 3 shows the fret numbers for the melodic line and the rhythmic pattern.

The second system of the musical score for 'So Far Away' continues the arrangement. It features four staves: Gtr. 1, Gtr. 2, Gtr. 3, and a TAB staff for Gtr. 3. Gtr. 1 has five measures of chords, with the first measure being a B5 chord. Gtr. 2 has a melodic line in the first measure, followed by four measures of a rhythmic pattern of eighth notes. Gtr. 3 has a melodic line in the first measure, followed by four measures of a rhythmic pattern of eighth notes. The TAB staff for Gtr. 3 shows the fret numbers for the melodic line and the rhythmic pattern.

B E/B A E

Vx.

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

E5 A5 B5 E5

Vx.

- here I am a-gain in this mean__ old town__ and you're so far a-way from me__ and

Gtr. 1

TAB

Gtr. 3

TAB

E/G# A5 B5 E

Vx. where are you? When the sun go down, you're so far a-way from me.

Gtr. 1

TAB

Gtr. 3

TAB

Aadd9 C#madd9 B5 E

Vx. You're so far a - way from me, so far I just can't see,

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

Aadd9

C#madd9

B5

A

Vx. you're so far a - way from me, you're so far a - way_ from

Gtr. 1

Gtr. 2

Gtr. 3

E

A/E

1.
B

E/B

A

Vx. me, - al - right.

Gtr. 1

Gtr. 2

Gtr. 3

E | 2.3. B | E/B | A

Vx. 'cos you're so far a-way from me.

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

E

2nd time

Vx. So far a - way,

E5

A5

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

B5

E5

Vx. *2nd time*
you're so far a - way and I

Gtr. 1

Gtr. 2

Gtr. 3

TAB

E5

E/G#

A5

B5

E

Vx. get so — tired when I have to ex - plain and you're so far a-way from me, see

Gtr. 1

Gtr. 2

Gtr. 3

TAB

E5 E/G# A5 B5 E *D. al Coda*

Vx. you've been in the sun and I've been in the rain and you're so far a-way from me.

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

⊕ CODA

E A/E B E/B A

Vx. from me.

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

E A/E B E/B

Vx. Oh and you're so far a - way from me,

Gtr. 1

Gtr. 2

Gtr. 3

TAB

A E A/E

Vx. yeah you're so far a - way from me, so far a - way - from

Gtr. 1

Gtr. 2

Gtr. 3

TAB

play 4 times ad lib.

B E/B A E A/E

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

B E/B A E A/E

Vx.

Al-right

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

Chord progression: B, E/B, A, E

Gtr. 1

Staff 1: Treble clef, key signature of three sharps (F#, C#, G#). Chords B, E/B, A, and E are indicated above the staff. A triplet of eighth notes is shown under the E/B chord.

Staff 2: TAB notation corresponding to the chords in Staff 1. A triplet of eighth notes is shown under the E/B chord.

Gtr. 2

Staff 3: Treble clef, key signature of three sharps. A continuous eighth-note arpeggiated pattern is shown.

Staff 4: TAB notation for the arpeggiated pattern in Staff 3.

Gtr. 3

Staff 5: Treble clef, key signature of three sharps. A continuous eighth-note pattern with 'x' marks (indicating muted notes) is shown.

Staff 6: TAB notation for the muted eighth-note pattern in Staff 5.

Chord progression: A/E, B, E/B, A

Gtr. 1

Staff 1: Treble clef, key signature of three sharps. Chords A/E, B, E/B, and A are indicated above the staff. A triplet of eighth notes is shown under the E/B chord.

Staff 2: TAB notation corresponding to the chords in Staff 1. A triplet of eighth notes is shown under the E/B chord.

Gtr. 2

Staff 3: Treble clef, key signature of three sharps. A continuous eighth-note arpeggiated pattern is shown.

Staff 4: TAB notation for the arpeggiated pattern in Staff 3.

Gtr. 3

Staff 5: Treble clef, key signature of three sharps. A continuous eighth-note pattern with 'x' marks is shown.

Staff 6: TAB notation for the muted eighth-note pattern in Staff 5.

E A/E B E/B

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

fade A E A/E

Gtr. 1

TAB

Gtr. 2

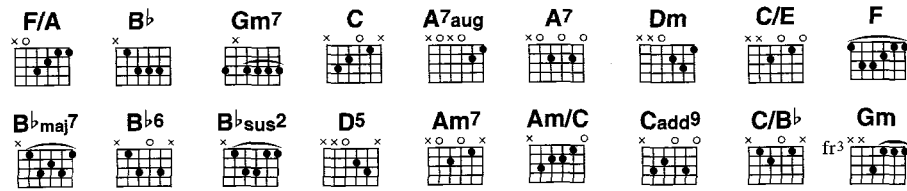
TAB

Gtr. 3

TAB

LOVE OVER GOLD

Words & Music by Mark Knopfler



♩ = 102

Verse

Gtr. 2 (elec.)

Gtr. 1 (nylon acous.)

1. Yeah, you walk out on a high wire,
2. Yeah, you go dan - cing through the door - ways —

Gtr. 2 plays chord arpeggios *sim.* to Gtr. 1

let ring...

TAB

Gtr. 2 (elec.)

Gtr. 1 (nylon acous.)

you're a dan - cer on ice.
just to see what you're gon - na find, yeah!

You pay no heed to the dan -
Leav - ing noth - ing to

* *sim.*

2° w/Fill 1 rake --- 3

TAB

*Optional bass note throughout

Fill 1

Gtrs. 1+2

Gtr. 1

Gtr. 2

TAB

Gm⁷ C A⁷aug A⁷

- ger,
int - er - fere

with the crazy ba - lance

and less to ad - vice.
of your mind.

TAB

3 0 1 0 1 0 1 0 2 0 2 0

3 0 0 0 0 0 0 0 0 0 0 0

Dm C/E F Gm⁷

And your foot - steps are for -
When you fi - nally re - ap -

2nd w/Fill 2

TAB

1 1 0 1 1 3 3 3 3

0 2 3 1 0 3 2 1 3 3 3 3

B^b C A⁷aug A⁷

- bid - den,
- pear

but with a know - ledge
at the place where you came of your sin.
in.

TAB

3 3 3 0 1 0 1 0 2 0 0 2

1 3 0 0 0 0 0 0 0 0 0 0

Fill 2
Gtr. 1 Dm C/E F Gm⁷

TAB

2 3 1 5 3 1 0 1

B \flat maj⁷ B \flat 6 F Gm⁷

You throw your love to all the
You've thrown your love to all the

2° Gtr. 1: w/Fill 3
Gtr. 2: w/Fill 4

TAB

B \flat sus² F D⁵

stran - - - gers, — and the cau - tion to the wind. —
stran - - - gers, — and the cau - tion to the wind. —

3

rake —
let ring —

TAB

*Am/C G/B Gm/B \flat F/A E \flat /G D/F# 1. E \flat (G bass)

f *mp*

TAB

* Chord voicings as TAB

Fill 3

Gtr. 1 B \flat maj⁷ B \flat 6

TAB

Fill 4

Gtr. 2 B \flat maj⁷ B \flat 6 F

w/volume swell Full

TAB

D/F# Eb(G bass) D(F# bass) Eb/G D/F# D7/A Gm

2 2 0 2 3 0 1 1 1 0 0 0 2 3 2 4 3 3 2 5 3 5 3 5

Bbm C C/Bb

1 3 3 3 2 3 3 3 7 5 5 5 5 5 5 7 5 5 5 6 5 7 5 3

2. Eb(G bass) D(F# bass) Eb(G bass) D(F# bass) Eb/G D/F# D7/A

2 0 2 3 0 1 1 0 0 2 0 2 3 0 1 1 1 0 0 2 0 2 3 2 4 3 3 2 5 3 2 5

Gm Bbm Bbm6

And then take-a

3 6 3 5 3 6 5 3 5 3 5 3 3 3 2 3 3 5 6 5 6 5 6 5

Chorus C

B \flat m

love ov - er the gold, you got-ta mind ov - er mat - ter when you do what you do that you must...

let ring...

TAB

0 1 0 1 0 1 3 3 1 0 0 1

1 1 1 1 1 1 3 3 3 1 1 2

2 0 0 0 0 0 5 5 3 1 1 1

3 3 3 3 3 3 5 5 5 1 1 1

Dm

B \flat

C

When the things that you hold, well they can

rake - - -
f

p

TAB

6 5 6 5 8 5 8 6 5 6 5 7 5

5 5 5 5 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3 3 3

E \flat maj7

Gm7

B \flat m

A7aug

fall and be shat - tered, they can run through your fin - gers like dust.

rake - - -
let ring...

pp

TAB

3 3 3 3 3 3 3 3 3 3 3 3

5 5 5 5 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3 3 3

Dm

A/C \sharp

C7/B

C \sharp /B

mp rake - - -
let ring...

rake - - -
rit.

let ring...

TAB

5 5 5 5 5 5 5 5 5 5 5 5

6 6 6 6 6 6 6 6 6 6 6 6

7 7 7 7 7 7 7 7 7 7 7 7

Solo $B\flat$ maj⁷ C Am⁷ Dm Am/C $B\flat$ maj⁷

Gtr. 2 *mf* rake -- *sim.* Gtr. 2 plays arpeggio accompaniment rake --

TAB

C add⁹ C/B \flat Am⁷ Dm Am/C

TAB

$B\flat$ maj⁷ C/E Gm

rake -- let ring. *mp* rake -- *pp*

TAB

Dm Am $B\flat$ maj⁷ C $B\flat$ maj⁷

poco a poco rall. rake --

TAB

C $B\flat$ maj⁷ C $B\flat$ maj⁷ C

rall. rake --

TAB

MONEY FOR NOTHING

Words & Music by Mark Knopfler & Sting

Free time
NC

ad lib.

Voice

I want my M. T. V. Solo fills (Drums)

Backing Vocals

Guitar 1

Guitar 2

a tempo (♩ = 135)

G5

Bb5

C5

Gtr. 2

G5

F5

G5

Gtr. 2

Bb5

C5

Gtr. 2

G5 F5 G5

Vx. Huh! Now

Gtr. 2

Bb5 C5

Vx. look at them yo-yos, that's___ the way you do it, you play the gui-tar on the M. T. V. ___

Gtr. 2

G5 F5 G5

Vx. That ain't___ work-in', that's___ the way you do it, mon-ey for no-thin' and your chicks for free. ___

Gtr. 2

Bb5 C5

Vx. Now that ain't work-in', that's___ the way you do it, lem-me tell ya them guys ain't dumb. You

B. Vx. that's___ the way you do it,

Gtr. 2

G5

F5

G5

Vx. may-be get a blis-ter on your lit-tle fin-ger, may-be get a blis-ter on your thumb.

Gtr. 2

Eb5

Bb5

Eb5

Vx. We got-ta in-stall mi-cro-wave ov-ens, cus-tom kit-chen de-

B. Vx. We got-ta in-stall mi-cro-wave ov-ens, cus-tom kit-chen de-

Guitar 1 doubles

Gtr. 2

F5

G5

Vx. -li-ve-ries. We got-ta move these re-fri-ge-ra-tors,

B. Vx. -li-ve-ries. We got-ta move these re-fri-ge-ra-tors,

Gtr. 2

C5

D5

E

Vx. we got-ta move these co-lour T. V.'s Ow!

B. Vx. we got-ta move these co-lour T. V.'s

Gtr. 2

G5 Bb5 C5

Vx. Ooh - a - move-a.

Gtr. 2

G5 F5 G5

Vx. Huh!

Gtr. 1

Gtr. 2

Eb5 Bb5 Eb5 F5

B. Vx. Got - ta in - stall mi - cro-wave ov - ens, cus - tom kit - chen de - li - ve - ries.

Gtr. 1

Gtr. 2

G5

C5

Vx. We got - ta move these re - fri - ge - ra - tors,

B. Vx. We got - ta move these re - fri - ge - ra - tors, we got - ta move these

Gtr. 1

Gtr. 2

D5

E

Vx. Look at ya, look here.

B. Vx. co - lour T. V.'s

Gtr. 1

Gtr. 2

G5

Bb

C5

Vx. I should-a learned to play the gui - tar, I should-a learned to play them drums. Look at that

Gtr. 1

Gtr. 2

G5 F5 G5

Vx. ma-ma, she got it stick-in' in the ca-me-ra__ man,__ we could have some fun. And

Gtr. 2

G5 Bb5 C5

Vx. he's up there, what's that? Ha-wai-ian noi-ses? He's bang-in' on the bon-goes like a chim - pan - zee. Oh, that

Gtr. 2

G5 F5 G5

Vx. ain't work-in', that's the way you do it, get your mo-ney for no-thin' get your chicks for free.

B. Vx. that's__ the way you do it, mo-ney for no-thin' get your chicks for free.

Gtr. 2

Eb5 Bb5 Eb5 F5

Vx. We got-ta in - stall mi-cro - wave ov-ens, cus-tom kit-chen de - li - ve - ries.

B. Vx. We got-ta in - stall mi-cro-wave ov-ens, cus-tom kit-chen de - li - ve - ries.

Guitar 1 doubles ad. lib

Gtr. 2

G5

C5

Vx. We got - ta move these re - fri - ge - ra - tors, we got - ta move these

B. Vx. We got - ta move these re - fri - ge - ra - tors, we got - ta move these

Gtr. 2

D5

E

Vx. co - lour T. V.'s

B. Vx. co - lour T. V.'s

Gtr. 1

Gtr. 2

G5

Bb5

C5

Vx. Ow!

Gtr. 1

Gtr. 2

G5 F5 G5

Vx.

Lis-ten here. Now

Gtr. 1

Gtr. 2

Vx.

that ain't work-ing, that's the way you do it, you play the gui - tar on the M.

Gtr. 1

Gtr. 2

Bb C5 G5

Vx.

T. V. That ain't work - in', that's the way you do it,

B. Vx.

that's the way you do it,

Gtr. 1

Gtr. 2

F5

G5

Vx. mon - ey for no - thin' and your chicks for free. Mon-ey for no - thin' and your,

B. Vx. mon - ey for no - thin' and your chicks for free. Mon - ey for no - thin'

Gtr. 1

Gtr. 2

Bb5

C5

B. Vx. and your chicks for free. Get your

Gtr. 1

Gtr. 2

G5

Vx. What's that?

B. Vx. mon - ey for no - thin' and your

Gtr. 1

Gtr. 2

F5

G5

Vx. Look at that, look at that. I want my,

B. Vx. chicks for free. Get your mon - ey for no - thin'

Gtr. 1 *let ring*

Gtr. 2

Vx. I want my, I want my M. T. V.

B. Vx. and your chicks for free. Get your

Gtr. 2 *Guitar 1 doubles ad. lib*

Bb fade C5

Vx. I want my, I want my, I want my, I want my,

B. Vx. mon - ey for no - thin' and your chicks for free.

Gtr. 2

G5 F5 G5

BROTHERS IN ARMS

Words & Music by Mark Knopfler

(♩ = 78)

G#m/D#

G#m/B

G#m

G#m/B

Voice

(Keyboards)

Guitar

G#m/D#

G#m/B

G#m

F#

Vx.

These mist co-vered moun-

Gtr.

E

F#

B

Bsus4

B

B/A#

Vx.

- tains -

are a home now for me,

but my home is the low -

Gtr.

fade in

3

3

G#m

D#m

E

F#sus4

F#

Vx.

- lands -

and al - ways will be.

Some day you'll re - turn -

Gtr.

fade in

G#m D#m E C#m F#sus4 F#

Vx. to your val-leys and your farms, and you'll no long-er

Gtr.

G#m E F#sus4 F# G#m E C#m E

Vx. burn to be bro-thers in arms.

Gtr. *fade in*

G#m E C#m G#m F#

Vx. Through these fields of de-

Gtr.

E F# B Bsus4 B B/A#

Vx. -struc-tion, bap-ti-sm of fire. I've wit-nessed your suf-

Gtr. *fade in*

G#m D#m E F#sus4 F#

Vx. -fering as the bat-tle raged high-er. And though they did hurt

Gtr. *fade in*

G#m D#m E C#m F#sus4 F#

Vx. me so bad in the fear and a - larm, you did not de -

Gtr.

G#m E F#sus4 F# G#m E C#m E

Vx. -sert me, my bro-thers in arms.

Gtr.

G#m E C#m G#m F#

Vx. There's so ma - ny dif - ferent

Gtr. *fade in*

G#m B F# B E F#sus4 F#

Vx. worlds, so ma-ny dif-ferent suns, and we have just one

Gtr.

G#m B F# B E

Vx. world, but we live in dif - ferent ones.

Gtr.

Gtr. G#m E C#m E G#m E

First system of guitar solo. Treble clef, key of D major (F# C# G#). Chords: G#m, E, C#m, E, G#m, E. Fingering: 6, 4, 4, 7, 7, 9, 7, 5, 5, 7, 9, 7, 4, 4, 4, 7, 7, 9, 9, 4, 6.

Gtr. C#m G#m E C#m E

Second system of guitar solo. Treble clef, key of D major (F# C# G#). Chords: C#m, G#m, E, C#m, E. Fingering: 4, 4, 7, 5, 5, 4, 7, 4, 7, 4, 7, 9, 7, 4, 4, 3, 6, 4, 6, 6, 6, 6, 4, 6, 6.

Vx. G#m E C#m G#m F#

Now the sun's gone to hell

Gtr.

Third system. Vocal line (Vx.) and guitar line (Gtr.). Chords: G#m, E, C#m, G#m, F#. Lyrics: "Now the sun's gone to hell".

Vx. E F# B Bsus4 B B/A#

and the moon's ri - ding high. Let me bid you fare - well,

Gtr.

Fourth system. Vocal line (Vx.) and guitar line (Gtr.). Chords: E, F#, B, Bsus4, B, B/A#. Lyrics: "and the moon's riding high. Let me bid you fare - well,".

Vx. G#m D#m E F#sus4 F#

fade in ev-ery man has to die. But it's writ-ten in the

Gtr.

Fifth system. Vocal line (Vx.) and guitar line (Gtr.). Chords: G#m, D#m, E, F#sus4, F#. Lyrics: "fade in ev-ery man has to die. But it's written in the".

[illegible]

Vx. F#sus4 F# G#m E F#sus4 F#

we're fools_ to make war on_ our bro-thers_ in arms._

Gtr. 7 5 4. 6 6 4 5 5 4 6 6 6 4 6 6 4 7 9

Gtr.

The image shows a musical score for guitar (Gtr.) and bass (B.). The guitar part is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). The bass part is written on a bass clef staff. The score is divided into two systems. The first system has a Gtr. part with a treble clef and a B. part with a bass clef. The second system has a Gtr. part with a treble clef and a B. part with a bass clef. The guitar part features a complex melody with many triplets and sixteenth notes. The bass part provides a steady accompaniment with eighth and sixteenth notes. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The score is for the song 'The Sound of Silence' by Simon & Garfunkel.

[illegible]

The musical score for guitar (Gtr.) and bass (B) is shown. The guitar part is in treble clef with a key signature of three sharps (F#, C#, G#). The bass part is in bass clef. The guitar part features a melodic line with chords C#m, G#m, and E. The bass part features a rhythmic line with fret numbers 16-18, 18, 4, 16-18, 18-16-15-13, 16-13, 16-13, 14-13-16-14-13-11-11, and 11. The guitar part is marked with a 3 (triple) and the bass part is marked with a 3 (triple).

Words & Music by Mark Knopfler

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[illegible]

E A

Elec. Gtr.

Ac. Gtr.

B A B7

Vx.

Elec. Gtr.

Ac. Gtr.

Ooh

E A

Vx.

Elec. Gtr.

Ac. Gtr.

ooh ooh

B A B7

Elec. Gtr.

Ac. Gtr.

§

E

Vx.

1.3. Here comes John - ny sing-ing old - ies, gold - ies, Be-Bop-A - Lu-La Ba-by, What I Say,
 2. Here comes John - ny gon-na tell you the sto - ry, hand me down my walk-in' shoes,

Elec. Gtr.

Ac. Gtr.

Vx.

here comes John - ny sing-ing I Got-ta Wo-man, down in the tun-nel try'n' to make it pay.
 here comes John - ny with the power and the glo - ry, back - beat the talk - in' blues.

Elec. Gtr.

Ac. Gtr.

A **E**

Vx. He got the ac - tion, he got the mo - tion, oh yeah the

B.Vx. Ahh, yeah the

Elec. Gtr.

Ac. Gtr.

A *to Coda* ⊕

Vx. boy can play, de - di - ca - tion, de - vo - tion,

B.Vx. boy can play,

Elec. Gtr.

Ac. Gtr.

E **B**

Vx. turn-ing all the night time in - to the day. He do the song a - bout the sweet lov-in' wo-man, he do the

B.Vx. turn-ing all the night time in - to the day,

Elec. Gtr.

Ac. Gtr.

E A E

Vx. song a - bout the knife. Well he do the walk,

B.Vx. do the walk,

Elec. Gtr.

Ac. Gtr.

B A B7

Vx. do the walk of life. Yeah! He do the walk of life.

B.Vx. do the walk of life.

Elec. Gtr.

Ac. Gtr.

E A

Vx. Aah,

B.Vx.

Elec. Gtr.

Ac. Gtr.

B

Vx.  Ooh

Elec. Gtr. 

Ac. Gtr. 

Bass 

1. A B7 2. A B7

Elec. Gtr. 

Ac. Gtr. 

Bass 

E A

Vx.  ooh

Elec. Gtr. 

Ac. Gtr. 

Bass 

B

A

B7

D.8 al Coda

Elec. Gtr.

Ac. Gtr.

⊕ CODA
E

Vx.

B.Vx.

Elec. Gtr.

Ac. Gtr.

turn - ing all the night time in - to the day, — and af - ter all that vio - lence and

turn - ing all the night time in - to the day, —

B

E

A

E

Vx.

B.Vx.

Elec. Gtr.

Ac. Gtr.

dou - ble talk, there's just a song in all the trou - ble and the strife. You do the walk, yeah!

do the walk,

B A B7

Vx. — You do the walk of life, — mm — you do the walk of life. —

B.Vx. do the walk of life.

Elec. Gtr.

Ac. Gtr.

E A

Vx. Ooh —

B.Vx. Aah

Elec. Gtr.

Ac. Gtr.

B A B7

Elec. Gtr.

Ac. Gtr.

E
A

Vx.

Elec. Gtr.

Ac. Gtr.

B
A
B7
repeat ad lib. to fade

Vx.

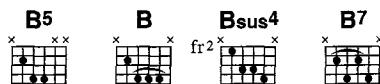
Elec. Gtr.

Ac. Gtr.

Ooh _____

CALLING ELVIS

Words & Music by Mark Knopfler



Intro ♩ = 120

Gtr. 2 (elec.) Fig. 1...

B (5) 2fr A (5) open B (5) 2fr A (5) open

Gtr. 1 (elec.) Bass *f* Gtr. 1: w/dist. Gtr. 2: w/clean sound/P.M. (variable)

TAB

2 4

B (5) 2fr A (5) open B (5) 2fr

...Fig. 1 ends

TAB

1. Call - ing El -

Gtr. 1: w/Fig. 1 gradual release

Full Full

TAB

9 10 7 9 7 7 5 7 7/9 (9) 7 9 7/9

Verse (B⁵)

- vis is an - y - bo - dy home? — Call - ing El -
 get him, I'm his big-gest fan. — You got - ta

Gtr. 2 Gtr. 4: tacet let ring... Gtr. 2 cont. in slashes

TAB

7 4 4 4 4 4 2 4 2 4 2 4

B
 ⑤
 2fr

- vis, I'm here — all a - lone, — or did he lease the
 tell him he's still the man. — A long dis - tance

2° Gtr. 3 (pedal steel) sim.

Gtr. 1: tacet

TAB

1/2 1 4 4 6 7

***B Bsus⁴**

build - ing, or can he come to the phone? — Call - ing El -
 ba - by so far from home. — Don't you think

*String harmony

TAB

8 9

B B⁵

- vis, I'm here — all a - lone. — Well, tell him I was
 may - be you could put him on. —

TAB

9 8 6 9 8

*E $\textcircled{4}$ 2fr D $\textcircled{4}$ open E $\textcircled{4}$ 2fr D $\textcircled{4}$ open

call - ing just to wish him well, let me leave my

Gtr. 1

2° Gtrs. 1+3 ad lib.

*let ring...

*String harmony

*Composite part incl. Gtr. 3 (pedal steel)

E $\textcircled{4}$ 2fr D $\textcircled{4}$ open E $\textcircled{4}$ 2fr D $\textcircled{4}$ open E $\textcircled{4}$ 2fr D $\textcircled{4}$ open

num - ber, heart-break ho - tel. Oh love me ten - der, ba-by don't be

cruel, re - turn to send-er, treat me like a fool. — Call - in'

let ring ---

*String harmony

Chorus

El - vis, is an - y - bo - dy home? — Call - ing El

Gtr. 3: w/Fig. 2
(ref. bar 4 of Chorus)

*B B sus⁴

- vis, I'm here— all a - lone.— Did he leave the build - ing, can he come to the

Gtr. 3

Fig. 2

TAB

2 4 4 4 4 4

*String Harmony

B B⁷

phone? Call-ing El - vis, I'm here— all a - lone.—

Fig. 3

TAB

2 4 4 4 4 4

1. B
⑤
2fr

Gtr. 2

sim.

Fig. 3

Gtr. 1: w/Rhy. Fill 1

TAB

2 4 4 2 4 6 4 2 4 4 2 4 6 4 2 4 4 2 4 6 4

Rhy. Fill 1

Gtr. 1 B

TAB

7 4 7 4

Gtr. 4: w/Fig. 4 *p* *f*

TAB 9 7 6 9 9 9 7

Gtr. 3: w/Rhy. Fig. 3
Gtr. 4: w/Rhy. Fig. 4

TAB 11 9 9 9 9 9 7

TAB 9 (9) 7 9 4 (4) 2 4 4 (4) 2 4 4 4 2

Rhy. Fill 3
Gtr. 3

TAB 2 4 1 4 2 4 1 2 2 4 1 4 2 4 1 2

Rhy. Fill 4
Gtr. 4

TAB 6 8 9 8 6 6 8 9 6 8 9 8 6 6 8 9

HEAVY FUEL

Words & Music by Mark Knopfler

(♩ = 130)

[E]

Voice

Backing
Vocals

Guitar 1

Guitar 2

Guitar 3

Gtr. 2

Gtr. 3

Gtr. 3

Wanna Run

Key: C major (F#)

Tempo: C5, D5

Vx. wan-na run cool, if you wan-na run cool, if you

B. Vx. wan-na run cool, if you wan-na run cool, if you

Gtr. 3

C5

D5

E5

Vx.  wan-na run cool you got to run on hea-vy, hea-vy fuel, _

Gtr. 3 

C5

D5

Vx.  hea-vy, hea-vy fuel, _

B. Vx.  hea-vy, hea-vy fuel, _

Gtr. 3 

E5

Vx.  Oh yeah!

Gtr. 2 

Gtr. 3 

[E]

Gtr. 3 

E5 D5 E5 D5

Vx. My life... makes per-fect sense, lust and food and vi - o-lence.

Gtr. 3

E5 D5 E5 D5

Vx. Sex and mon-ey are my ma-jor kicks, get me in a fight, I like the dir - ty tricks. 'Cos if you

B. Vx. 'Cos if you

Gtr. 3

C5 D5

Vx. wan-na run cool, if you wan-na run cool, yes if you

B. Vx. wan-na run cool, if you wan-na run cool, yes if you

Gtr. 3

C5 D5 E5

Vx. wan-na run cool you got to run on hea-vy, hea-vy fuel,

B. Vx. wan-na run cool you got to run on hea-vy, hea-vy fuel,

Gtr. 3

C5

D5

Vx. hea-vy, hea-vy fuel, — hea-vy, hea-vy fuel. —

B. Vx. hea-vy, hea-vy fuel, — hea-vy, hea-vy fuel. —

Gtr. 3

[E]

Vx. My chick loves a man who's strong, the things she'll do to turn me on. —

Gtr. 3 *sim.*

Vx. I — love the babes, don't get me wrong, — hey, that's why I wrote this song.

Gtr. 3

E5

Vx. Yes!

Gtr. 2

Gtr. 3

[E]

Gtr. 1

Gtr. 3

First system of guitar staves. Gtr. 1 (top) has a treble clef and a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes with 'x' marks above them, indicating muted notes. Gtr. 3 (bottom) has a treble clef and a key signature of two sharps. It contains a series of eighth and sixteenth notes with 'x' marks above them. Fret numbers are written below the notes: 2, 5, 6, 2, 5, 2, 2, 2, 2, 2, 5, 6, 2, 5, 2, 2, 2, 2, 3, 2, 0, 2, 0.

Vx.

Gtr. 1

Gtr. 3

Second system of guitar staves. Vx. (top) has a treble clef and a key signature of two sharps. It contains a series of eighth and sixteenth notes with 'x' marks above them. Gtr. 1 (middle) has a treble clef and a key signature of two sharps. It contains a series of eighth and sixteenth notes with 'x' marks above them. Gtr. 3 (bottom) has a treble clef and a key signature of two sharps. It contains a series of eighth and sixteenth notes with 'x' marks above them. Fret numbers are written below the notes: 2, 5, 6, 2, 5, 2, 2, 2, 2, 2, 5, 6, 2, 5, 2, 2, 2, 2, 3, 2, 0, 2, 0.

E5

D5

E5

D5

Vx.

Gtr. 3

Third system of guitar staves. Vx. (top) has a treble clef and a key signature of two sharps. It contains a series of eighth and sixteenth notes with 'x' marks above them. Gtr. 3 (bottom) has a treble clef and a key signature of two sharps. It contains a series of eighth and sixteenth notes with 'x' marks above them. Fret numbers are written below the notes: 2, 5, 6, 2, 5, 2, 2, 2, 2, 2, 5, 6, 2, 5, 2, 2, 2, 2, 3, 2, 0, 2, 0.

don't care if my li-ver is hang-ing by a thread, don't care if my doc-tor says I ought to be dead. When my

E5

D5

E5

D5

Vx.

B. Vx.

Gtr. 3

Fourth system of guitar staves. Vx. (top) has a treble clef and a key signature of two sharps. It contains a series of eighth and sixteenth notes with 'x' marks above them. B. Vx. (middle) has a treble clef and a key signature of two sharps. It contains a series of eighth and sixteenth notes with 'x' marks above them. Gtr. 3 (bottom) has a treble clef and a key signature of two sharps. It contains a series of eighth and sixteenth notes with 'x' marks above them. Fret numbers are written below the notes: 2, 5, 6, 2, 5, 2, 2, 2, 2, 2, 5, 6, 2, 5, 2, 2, 2, 2, 3, 2, 0, 2, 0.

ug-ly big car won't-a climb this hill, I'll write a su-i-cide note on a hun-dred dol-lar bill. 'Cos if you

'Cos if you

C5 D5

Vx. wan-na run cool, _____ if you wan-na run cool, _____ yes if you

B. Vx. wan-na run cool, _____ if you wan-na run cool, _____ yes if you

Gtr. 3

5 5 5 5 5 5 5 5 3 3 5 5 5 5 5 7 7 7 7 7 7 7 7 5 5 7 7 7 7 5

C5 D5 E5

Vx. wan-na run cool you got to run on hea-vy, hea-vy fuel, _____

B. Vx. wan-na run cool you got to run on hea-vy, hea-vy fuel, _____

Gtr. 3

5 5 5 5 5 5 5 3 7 7 7 7 5 7 7 0 4 4 4 4 2 2 4 4 4 3 4 2 2 0 0

C5 D5

Vx. hea-vy, hea-vy fuel, _____ hea-vy, hea-vy fuel, _____

B. Vx. hea-vy, hea-vy fuel, _____ hea-vy, hea-vy fuel, _____

Gtr. 3

5 5 5 5 5 5 5 3 7 7 7 7 7 7 7 7 5 5 5 7 7 7 7 0

E5 C5

Vx. oh, hea-vy, hea-vy fuel, _____

B. Vx. hea-vy, hea-vy fuel, _____

Gtr. 2

Gtr. 3

D5 E5

Vx. hea-vy, hea-vy fuel. _____ Yeah!

B. Vx. hea-vy, hea-vy fuel. _____

Gtr. 2

Gtr. 3

[E]

Gtr. 1

Gtr. 3

Gtr. 1

Gtr. 3

Vx.

B. Vx.

Hea-vy, hea-vy fuel.

Gtr. 1

Gtr. 3

Gtr. 1

Gtr. 3

Vx.

B. Vx.

Gtr. 1

Gtr. 3

Gtr. 1

Gtr. 3

Vx.

B. Vx.

Gtr. 1

Gtr. 3

Gtr. 1

Gtr. 3

Vx.

B. Vx.

Hea-vy, hea-vy fuel.

Gtr. 1

Gtr. 3

Gtr. 1

Gtr. 3

fade

Vx. *Hea - vy, hea - vy fuel.*

B. Vx. *Hea - vy, hea - vy fuel.*

Gtr. 1

Gtr. 3

Gtr. 1

Gtr. 3

Vx. *Hea-vy, hea-vy fuel.*

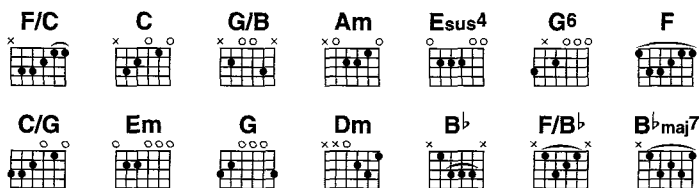
B. Vx. *Hea-vy, hea-vy fuel.*

Gtr. 1

Gtr. 3

ON EVERY STREET

Words & Music by Mark Knopfler



Rubato (♩=124)

F/C C G/B C Am G/B

*Pno. arr. for gtr.

Verse

1. There's got-ta be a re-cord of you some- place you got-ta be on some-bo-dy's books.
(Verses 2 & 3(%) see block lyric)

2°
*1° pno. only arr. for gtr.

Gtr. 1

Gtr. 3

1° tacet

Full

C F/C C G/B Esus4

The low down- (a) pic - ture of your face,

*composite part of Gtr. 1 + 3

Am G6 F C

your in - jured looks, — the sa - cred and pro - fane,

F C/G G C G/B Am

the plea-sure and the pain. — some - where your fin - ger prints re - main con -

Gtr. 1

Gtr. 3

TAB

5 7 5 7 5 7 5 8 7 9

Em D⁵ B^b

- crete. And it's your face — I'm a - look - ing for —

B

Pre

Gtr. 1 (elec.)

w/volume swell + compression play 1°

*optional bass

TAB

7 8 9 10 10 8 9 3 2 0 3 3 3 1

1° F/B^b 2° B^bmaj⁷ To Coda ⊕ C Am let ring... (F) (G⁶) (D)

on e - ve - ry street.

Gtr. 2 (elec.)

Gtr. 1: cont. in slashes

w/clean sound, slight chorus, tremolo

let ring...

Pno. arr. for gtr. Gtrs. 1+2: tacet

TAB

1 2 3 1 3 3 5 0 0 0 3 2 4 5

(Em) (F) (Em) (G^{sus}⁴) (G) (A⁵)

Gtr. 3

w/volume swell

TAB

0 2 0 1 0 2 0 0 0 0 0

2. (F) (G⁶) (D) (Em) (F) (Em) (G sus⁴) (G) F G⁶ D

Pno. arr. for gtr.
All gtrs. tacet

Gtr. 1

TAB

Em F Em G sus⁴ G A⁵ D.%. al Coda

Full 1/2 Full

TAB

⊕ Coda

C Am D⁵

e - ve - ry street. Hey, it's your face— I'm a -

Gtr. 1

pp mf

TAB

B^b B^b maj⁷ C/G Am

-look - in' for— on e - ve - ry street.

Gtr. 2

rit.

TAB

F G⁶ D/F# Em F Em Gsus⁴ G

Gtr. 2

Gtrs. 1+3: tacet
Fig. 1...

TAB

F G⁶ D/F# Em F Em Gsus⁴ G

Play 5 times

...Fig. 1 ends

TAB

F G⁶ D/F# Em F Em Gsus⁴ G

Gtr. 1

w/slide + compression
Gtr 2: w/Fig. 1

TAB

F G⁶ D/F# Em F Em Gsus⁴ G

Repeat to fade

TAB

Verse 2:

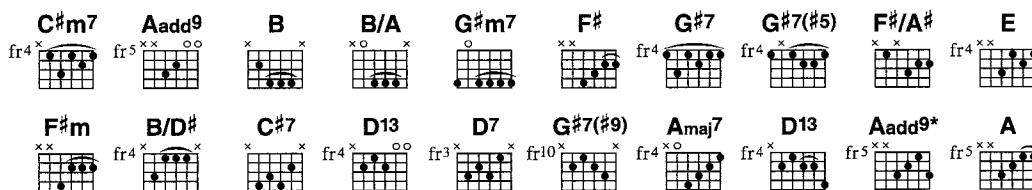
A ladykiller – regulation tattoo
Silver spurs on his heels
Says – what can I tell you, as I'm standing next to you
She threw herself under my wheels
Oh it's a dangerous road
And a hazardous load
And the fireworks over Liberty explode in the heat
And it's your face I'm looking for on every street.

Verse 3: (8)

A three chord symphony crashes into space
The moon is hanging upside down
I don't know why it is I'm still on the case
It's a ravenous town
And you still refuse to be traced
Seems to me such a waste
And every victory has a taste that's bittersweet
And it's your face I'm looking for on every street.

YOUR LATEST TRICK

Words & Music by Mark Knopfler



Intro ♩ = 126

Drums/perc. ad lib.

mf Sax. arr. for Gtr.

* Gtr. 1

* Piano arr. for Gtr. w/clean tone

Chords: C#m7, A add9, B, B/A

TAB

Chords: G#m7, A add9, F#, F#/A#, B, B/A

TAB

1. 2.

Chords: G#7, G#7(#5), G#7, G#7(#5), G#7

1. All the

TAB

Verse E $\text{F}\sharp\text{m}$ B $\text{C}\sharp\text{m}^7$ $\text{B}/\text{D}\sharp$ $\text{C}\sharp^7$

Gtr. 2(elec.)

late night bar-gains have been struck be-tween the sa-tin beaux and their belles.—
 door was stand-ing op - en, se - cu - ri - ty was laid back and lax.—
 past last call for al - co-hol past re-call has been here and gone.—

Gtr. 1

Gtr. 2: w/clean tone
 2°+3° w/ad lib. rhythm
 2° w/Fill 1

let ring...

TAB

$\text{F}\sharp\text{m}$ D^{13}

Pre - his - to - ric gar - bage— trucks got the ci - ty to them - selves.
 Yeah, my heart had got - ta bro-ken, you must-a had a pass key made out of wax.
 The land-lord, he fin - 'lly paid us all, the sa - tin jazz - men have put away their horns.

TAB

D^7 E $\text{F}\sharp\text{m}$

sim.

Ech - oes 'n roars di - no - saurs, they're all
 It was robbery with in - so - lence and I played the blues in twelve bars
 And I'm stand - ing out - side of this won - der - land,

let ring... let ring... let ring...

TAB

Fill 1

Gtr. 1 E $\text{F}\sharp\text{m}$

TAB

B C#m7 B/D# C#7 F#m

do - ing the mon - ster mash. The tax - is and the
 down in lov - ers lane. You never had the in -
 be - reaved and be - reft. I fi - n'ly came to

TAB

4 5 7 10 9 12 10

4 4 8 9

4 6

D13 D7

whores are on - ly tak - ing calls for cash.
 - tel - li - gence to use twelve keys - hang - ing off my chain.
 un - der - stand (Spoken:) the bottle's emp - ty man, there's nothing left.

TAB

9 11 11 9 11 9 10 9 8 7

9 11 11 9 11 9

A B B/A E(G#bass) Aadd9* A

I don't know how it hap-pened, it all took place so quick. But

let ring...

TAB

5 8 9 9 9 7 5 5 5

6 9 9 8 7 9 5 6 6

7 7 9 9 9 7 6 6 5

E(Bbass) To Coda ⊕ B C#m7 B/D#

all I can do — is hand it to you — and your lat - est trick.

sim. Sax. arr. for Gtr.

TAB

9 12 10 9 7 8 8 9 7 9 10 6 6 4

7 9 9 9 9

Gtrs. 1+2

C#m7 A add9 B B/A G#m7

TAB

A add9 F# F#/A# B B/A

TAB

G#7

1. G#7(#5) G#7 2. G#7(#5) G#7 D.%. al Coda

2. Now my 3. Now it's

rall.

TAB

⊕ Coda B C#m7 B/D# G#7(#9)

hand it to you— and your lat - est trick.

Sax. arr. for Gtr.

TAB

Gtrs. 1+2

C#m7 Aadd9 B B/A

TAB

G#m7 Aadd9 F# F#/A#

TAB

B B/A G#7 G#7(#5) G#7

1-5.

TAB


















6. G#7(#5) G#7 Amaj7 D13

TAB

LOCAL HERO - WILD THEME

Music by Mark Knopfler

Keyboard chords arranged for gtr.

Rubato

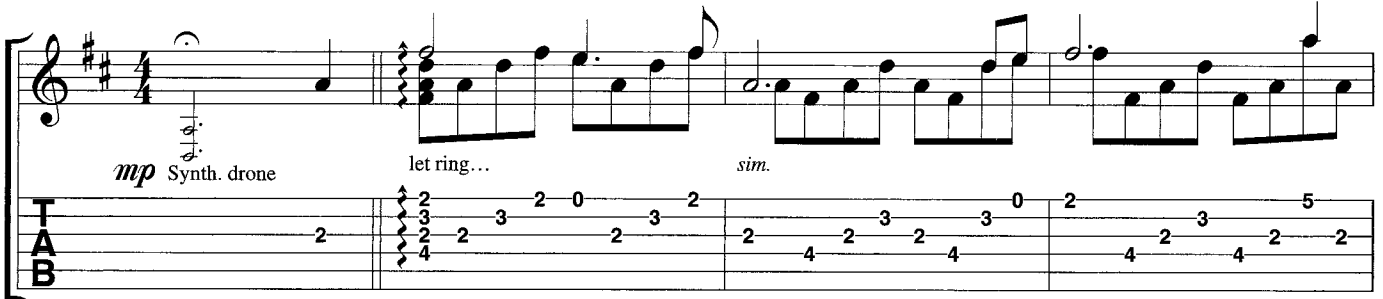
N.C.

D

mp Synth. drone

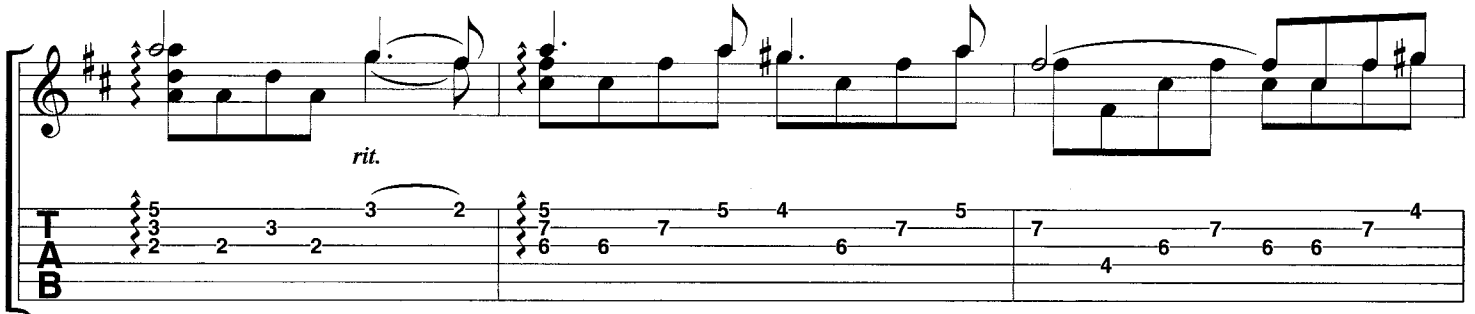
let ring...

sim.



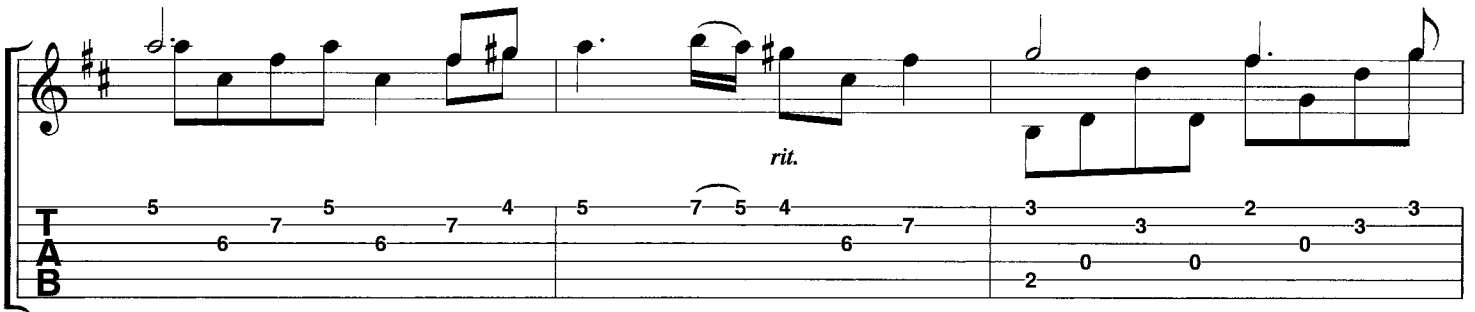
F#m

rit.



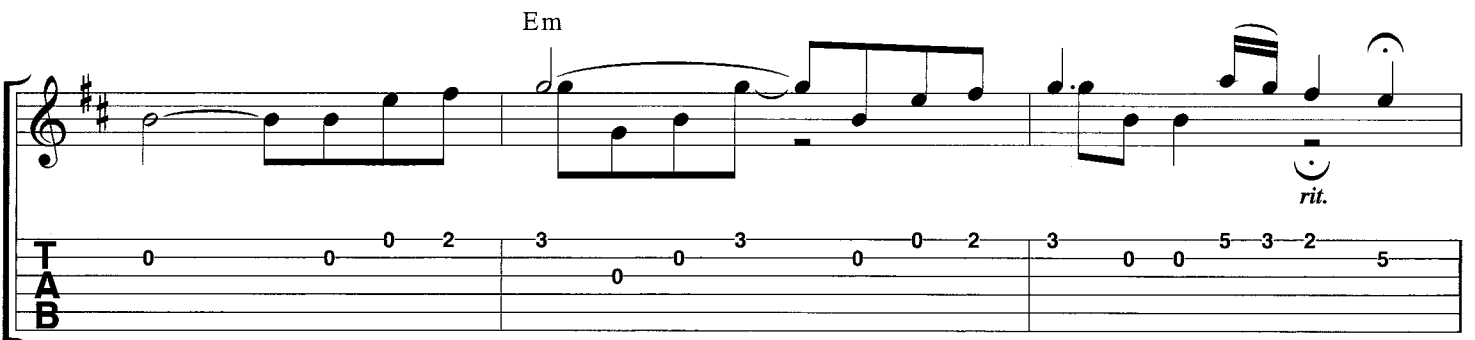
G/B

rit.



Em

rit.



D/A A¹³

TAB

G/B Em/G D/A

rit. rake -

TAB

A¹³

rit.

TAB

G[#]m7(b5) G⁶

TAB

Bm/F#

TAB

*D G D

TAB

*Keyboard chords arr. for Gtr.

Bm A A/G D/F#

rake - *p* *mf*

TAB

G Em A⁷ D

TAB

G D Bm A

let ring...

TAB

A/G D/F# G A⁷ D

TAB

Bm A⁶ G D add⁹/F[#] Em D/F[#]

TAB

G E⁷/G[#] A F^{#7}/A[#] Bm F^{#m} G D/F[#]

TAB

Em D/A Gmaj⁷ Asus⁴

TAB

D Bm G

TAB

D Bm Asus⁴

TAB

A/G D/F# G D/F# Em A⁷sus⁴

TAB

D Bm G D

w/volume swell - Full

TAB

Bm A A/G

p *mf*

TAB

D/F# G A D Freely

TAB

Bm Gsus² (A⁷) (D)

let ring...

TAB

PRÉSENTATION DE LA TABLATURE DE GUITARE

Il existe trois façons différentes de noter la musique pour guitare : à l'aide d'une portée musicale, de tablatures ou de barres rythmiques.

Les BARRES RYTHMIQUES sont indiquées au-dessus de la portée. Jouez les accords dans le rythme indiqué. Les notes rondes indiquent des notes réelles.

La PORTÉE MUSICALE indique les notes et rythmes et est divisée en mesures. Cette division est représentée par des lignes. Les notes sont : do, ré, mi, fa, sol, la, si.

La PORTÉE EN TABLATURE est une représentation graphique des touches de guitare. Chaque ligne horizontale correspond à une corde et chaque chiffre correspond à une case.

Notes: Fa Ré Si Sol Mi

Cordes: Mi Si Sol Ré La Mi

4ème corde, 2ème case

1ère et 2ème cordes à vide, jouées simultanément

accord de ré ouvert

D A D E G open 3fr

NOTATION SPÉCIALE DE GUITARE : DÉFINITIONS

TIRÉ DEMI-TON : Jouez la note et tirez la corde afin d'élever la note d'un demi-ton (étape à moitié).

TIRÉ PLEIN : Jouez la note et tirez la corde afin d'élever la note d'un ton entier (étape entière).

TIRÉ D'AGRÈMENT : Jouez la note et tirez la corde comme indiqué. Jouez la première note aussi vite que possible.

TIRÉ QUART DE TON : Jouez la note et tirez la corde afin d'élever la note d'un quart de ton.

TIRÉ ET LÂCHÉ : Jouez la note et tirez la corde comme indiqué, puis relâchez, afin d'obtenir de nouveau la note de départ.

TIRÉ ET REJOUÉ : Jouez la note et tirez la corde comme indiqué puis rejouez la corde où le symbole apparaît.

PRÉ-TIRÉ : Tirez la corde comme indiqué puis jouez cette note.

PRÉ-TIRÉ ET LÂCHÉ : Tirez la corde comme indiqué. Jouez la note puis relâchez la corde afin d'obtenir le ton de départ.

HAMMER-ON : Jouez la première note (plus basse) avec un doigt puis jouez la note plus haute sur la même corde avec un autre doigt, sur le manche mais sans vous servir du médiator.

PULL-OFF : Positionnez deux doigts sur les notes à jouer. Jouez la première note et sans vous servir du médiator, dégagez un doigt pour obtenir la deuxième note, plus basse.

GLISSANDO : Jouez la première note puis faites glisser le doigt le long du manche pour obtenir la seconde note qui, elle, n'est pas jouée.

GLISSANDO ET REJOUÉ : Identique au glissando à ceci près que la seconde note est jouée.

HARMONIQUES NATURELLES : Jouez la note tandis qu'un doigt effleure la corde sur le manche correspondant à la case indiquée.

PICK SCRAPE (SCRATCH) : On fait glisser le médiator le long de la corde, ce qui produit un son éraillé.

ÉTOUFFÉ DE LA PAUME : La note est partiellement étouffée par la main (celle qui se sert du médiator). Elle effleure la (les) corde(s) juste au-dessus du chevalet.

CORDES ÉTOUFFÉES : Un effet de percussion produit en posant à plat la main sur le manche sans relâcher, puis en jouant les cordes avec le médiator.

NOTE : La vitesse des tirés est indiquée par la notation musicale et le tempo.

ERLÄUTERUNG ZUR TABULATURSCHREIBWEISE

Es gibt drei Möglichkeiten, Gitarrenmusik zu notieren: im klassischen Notensystem, in Tabulaturform oder als rhythmische Akzente.

RHYTHMISCHE AKZENTE werden über dem Notensystem notiert. Geschlagene Akkorde werden rhythmisch dargestellt. Ausgeschriebene Noten stellen Einzeltöne dar.

Im **NOTENSYSTEM** werden Tonhöhe und rhythmischer Verlauf festgelegt; es ist durch Taktstriche in Takte unterteilt. Die Töne werden nach den ersten acht Buchstaben des Alphabets benannt.

Beachte: "B" in der anglo-amerikanischen Schreibweise entspricht dem deutschen "H"!

DIE TABULATUR ist die optische Darstellung des Gitarrengriffbrettes. Jeder horizontalen Linie ist eine bestimmte Saite zugeordnet, jede Zahl bezeichnet einen Bund.

Noten:

Saite:

4. Saite, 2. Bund 1. & 2. Saite offen, gleichzeitig anschlagen offener D Akkord

ERKLÄRUNGEN ZUR SPEZIELLEN GITARENNOTATION

HALBTON-ZIEHER: Spiele die Note und ziehe dann um einen Halbton höher (Halbtontschritt).

ZIEHEN UND ZURÜCKGLEITEN: Spiele die Note und ziehe wie notiert; lasse den Finger dann in die Ausgangsposition zurückgleiten. Dabei wird nur die erste Note angeschlagen.

AUFSLAGTECHNIK: Schläge die erste (tiefere) Note an; die höhere Note (auf der selben Saite) erklingt durch kräftiges Aufschlagen mit einem anderen Finger der Griffhand.

NATÜRLICHES FLAGEOLETT: Berühre die Saite über dem angegebenen Bund leicht mit einem Finger der Griffhand. Schläge die Saite an und lasse sie frei schwingen.

GANZTON-ZIEHER: Spiele die Note und ziehe dann einen Ganzton höher (Ganztonschritt).

ZIEHEN UND NOCHMALIGES ANSCHLAGEN: Spiele die Note und ziehe wie notiert, schlage die Saite neu an, wenn das Symbol "►" erscheint und lasse den Finger dann zurückgleiten.

ABZIEHTECHNIK: Setze beide Finger auf die zu spielenden Noten und schlage die erste Note an. Ziehe dann (ohne nochmals anzuschlagen) den oberen Finger der Griffhand seitlich - abwärts ab, um die zweite (tiefere) Note zum klingen zu bringen.

ZIEHER MIT VORSCHLAG: Spiele die Note und ziehe wie notiert. Spiele die erste Note so schnell wie möglich.

ZIEHER VOR DEM ANSCHLAGEN: Ziehe zuerst die Note wie notiert; schlage die Note dann an.

GLISSANDOTECHNIK: Schläge die erste Note an und rutsche dann mit dem selben Finger der Griffhand aufwärts oder abwärts zur zweiten Note. Die zweite Note wird nicht angeschlagen.

VIERTELTON-ZIEHER: Spiele die Note und ziehe dann einen Viertelton höher (Vierteltontschritt).

ZIEHER VOR DEM ANSCHLAGEN MIT ZURÜCKGLEITEN: Ziehe die Note wie notiert; schlage die Note dann an und lasse den Finger auf die Ausgangslage zurückgleiten.

GLISSANDOTECHNIK MIT NACHFOLGENDEM ANSCHLAG: Gleiche Technik wie das gebundene Glissando, jedoch wird die zweite Note angeschlagen.

DÄMPFEN MIT DER SCHLAGHAND: Lege die Schlaghand oberhalb der Brücke leicht auf die Saite(n).

DÄMPFEN MIT DER GRIFFHAND: Du erreichst einen percussiven Sound, indem du die Griffhand leicht über die Saiten legst (ohne diese herunterzudrücken) und dann mit der Schlaghand anschlägst.

ANMERKUNG: Das Tempo der Zieher und Glissandos ist abhängig von der rhythmischen Notation und dem Grundtempo.

SPIEGAZIONI DI TABLATURA PER CHITARRA

La musica per chitarra può essere annotata in tre diversi modi: sul pentagramma, in tablatura e in taglio ritmico

IL TAGLIO RITMICO è scritto sopra il pentagramma. Percuotere le corde al ritmo indicato. Le teste arrotondate delle note indicano note singole.

IL PENTAGRAMMA MUSICALE mostra toni e ritmo ed è divisa da linee in settori. I toni sono indicati con le prime sette lettere dell'alfabeto.

LA TABLATURA rappresenta graficamente la tastiera della chitarra. Ogni linea orizzontale rappresenta una corda, ed ogni corda rappresenta un tasto.

Note: D A D E G
6 6 open 3fr

Corde: E B G D A E

4° corda, 2° tasto 1° e 2° corda aperte, suonate insieme accordo D aperto

DEFINIZIONI PER ANNOTAZIONI SPECIALI PER CHITARRA

SEMI-TONO CURVATO: percuotere la nota e curvare di un semitono (1/2 passo).

TONO CURVATO: Percuotere la nota e curvare di un tono (passo intero).

NOTA BREVE, CURVATA: percuotere la nota e curvare come indicato. Suonare la prima nota il più velocemente possibile.

QUARTO DI TONO, CURVATO: Percuotere la nota e curvare di un quarto di passo.

CURVA E LASCIA: Percuotere la nota e curvare come indicato, quindi rilasciare indietro alla nota originale.

CURVA E RIPERCUOTI: Percuotere la nota e curvare come indicato poi ripercuotere la corda nel punto del simbolo.

PRE-CURVA: Curvare la nota come indicato e quindi percuoterla.

PRE-CURVA E RILASCIO: Curvare la nota come indicato. Colpire e rilasciare la nota indietro alla tonalità indicata.

MARTELLO-COLPISCI: Colpire la prima nota (in basso) con un dito; quindi suona la nota più alta (sulla stessa corda) con un altro dito, toccandola senza pizzicare.

TOGLIERE: Posizionare entrambe le dita sulla nota da suonare. Colpire la prima nota e, senza pizzicare, togliere le dita per suonare la seconda nota (più in basso).

LEGATO SCIVOLATO (GLISSATO): Colpire la prima nota e quindi far scivolare lo stesso dito della mano della tastiera su o giù alla seconda nota. La seconda nota non viene colpita.

CAMBIO SCIVOLATO (GLISSARE E RICOLPIRE): Uguale al legato - scivolato eccetto che viene colpita la seconda nota.

ARMONICA NATURALE: Colpire la nota mentre la mano della tastiera tocca leggermente la corda direttamente sopra il tasto indicato.

PIZZICA E GRAFFIA: Il limite del pizzicato è tirato su (o giù) lungo la corda, producendo un suono graffiante.

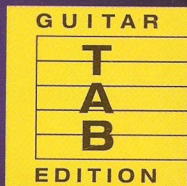
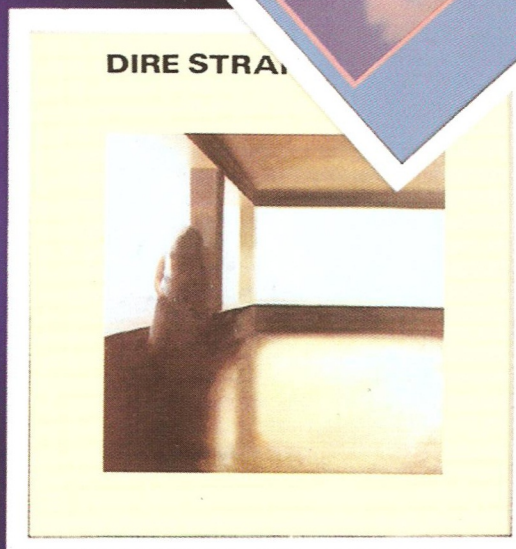
SORDINA CON IL PALMO: La nota è parzialmente attenuata dalla mano del pizzicato toccando la corda (le corde) appena prima del ponte.

CORDE SMORZATE: Un suono di percussione viene prodotto appoggiando la mano della tastiera attraverso la corda (le corde) senza premere, e colpendole con la mano del pizzicato.

NOTA: La velocità di ogni curvatura è indicata dalle annotazioni musicali e dal tempo.

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